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Metropolitan Season Opens with 'Walküre'

Kerstin Thorborg Makes Debut as Fricka in Cast that Includes Flagstad, Melchior, Rethberg, Schorr and List—Bodanzky Conducts

By OSCAR THOMPSON



Melchior as Siegmund



Flagstad as Brünnhilde and Schorr as Wotan

Above, Rethberg as Sieglinde
Below, List as Hunding

Thorborg as Fricka

TO put its best foot forward, the Metropolitan called upon its reigning Wagnerians to inaugurate the new season of opera on the evening of Dec. 21. By way of a departure from the usual, the generously proportioned 'Die Walküre' was impressed to serve a purpose usually met in a less exacting manner by a relatively short Italian or French work giving opportunities for vocal display, or by one that could be regarded as primarily a medium for spectacle.

Kirsten Flagstad, Lauritz Melchior, Friedrich Schorr, Emanuel List, and the most heralded of the season's newcomers, Kerstin Thorborg, were the artists, with Artur Bodanzky in his accustomed seat of authority as conductor and Leopold Sachse in full charge behind the scenes. In the pit, some changes were to be noted in the orchestra's personnel. On the stage, a new cyclorama was contributive to the still moderate effectiveness of the fresh settings acquired last year.

Not since 1901 had there been a Wagnerian opening at the Metropolitan. In that year the work that raised the curtain was 'Tristan und Isolde', for which Grau provided a cast that included Ternina, Van Dyck, Schumann-Heink, Bis-

pham, Edouard de Reszke and Albert Reiss. Veterans among those in the audience were privileged to make comparisons. Those relative youngsters whose business it is to write first-page news stories for the New York dailies reported the return of "the old-time glamor" and "the old-time brilliance". These are elusive attributes, but certainly the auditorium was thronged, animated and dressy. Adding to the bustle was a multitude of cameramen, operating in such a barrage of flash bulbs as might have seemed incredible in the now legendary age of Grau. Theirs was quite another sort of brilliance; a glamor that was chiefly a calcium glare. Unsuitable as any one of the 'Ring'

music dramas otherwise might have seemed for Manhattan society's traditional first night, the circumstance that the two artists in which the public was most interested—Kirsten Flagstad, cast as Brünnhilde, and Kerstin Thorborg, making her debut as Fricka—were not to be seen on the stage until the second

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BARBIROLI RETAINED FOR THREE YEARS

British Conductor Chosen by Directors of N. Y. Philharmonic-Symphony as Solution of Major Issues Confronting The Orchestra

John Barbirolli has been engaged by the Board of Directors of the Philharmonic-Symphony Society of New York as musical director and conductor for the next three seasons.

The engagement of Mr. Barbirolli was announced in a statement in which the directors were said to regard it as the solution of major issues which have confronted the Philharmonic for some time; the need for a young conductor of artistic integrity who would build towards the orchestra's future, as well as enhance its present; for a conductor whose talents are evidenced by tangible results, such as increasing audiences; and for a man who will mold the orchestra into consistent technical unity.

The public's enthusiasm, according to the statement, has been particularly encouraging, manifesting itself in an "amazing growth" in attendance. Though part of the increased ticket sale, it was said, could be accounted for by improved bus-

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**MUSICAL AMERICA Sends You Its Greeting for the HOLIDAYS
and Wishes You Prosperity and Happiness in THE NEW YEAR**

New York Managers Greet Colleagues from Abroad



Somach

NEW YORK concert managers entertained at luncheon in the Hotel Meurice, New York, on Dec. 9 for several of their colleagues from foreign countries. At the head of the table in the photograph above are shown, from the left, Arthur Judson; Frank Tait,

whose headquarters are in Australia; Erich Simon, of Organisation Artistique Internationale, with headquarters in Paris; George Engles; and André Mertens, from Vienna.

On the left are Lawrence Evans;

Dorothy Stewart, American representative for Mr. Tait; Oscar Thompson, executive editor of MUSICAL AMERICA; George Leyden Colledge; Rhea Powers; Paul Stoes; Arthur Wisner; Annie Friedberg; Richard Copley; Mrs. Vera

Bull Hull; and Fitzhugh W. Haensel.

On the right are John F. Majeski, publisher of MUSICAL AMERICA; Horace Parmalee; Ward French; Jack Salter; Arthur Willmore; Elsie Illingworth; Calvin Franklin; Marks Levine; F. C. Schang; and S. Hurok.

THE OPERA OPENS

(Continued from page 3)

act fitted in curiously well with the exigencies of dinner parties and other preliminaries. Siegmund and Sieglinde discovered their double affinity at a time when few of the boxes were occupied. But when the hour arrived for Brünnhilde to tell Siegmund of his destiny, the golden horseshoe bulged resplendently with the elect. This, of course, was no new story in the fifty-four years of the venerable old opera house, now embarked upon its fifty-second regular season—and the second of the new era of good feeling, inaugurated by that most engaging of general managers, the smilingly genial Edward Johnson.

The performance had many virtues and the customary leavening of faults. At least two of the principals were in something less than their best voice, but still contrived to contribute much notably good singing. The news of the evening was, of course, the debut of Mme. Thorborg. The Swedish contralto-mezzo might describe her better—had before her the task of living up to the rather rapturous acclaim accorded her in London, where her recent Covent Garden appearances created something of a sensation in certain quarters.

Hers was a commanding and altogether stimulating embodiment of Fricka, though it left in abeyance some questions as to the suitability of the voice for more lyrical parts. Regal of pose and bearing, she contrived to intensify the role dramatically, partly by the aggressive vitality of her vocal utterance, partly by her abundant

but intelligently planned use of gestures and bodily motion. In some respects, she was the most vivid, as she was the most domineering, of recent Frickas, though she did not seize the opportunity for broad cantilena in the so-called aria, 'Deiner ew'gen Gattin heilige Ehre', where it can be made of telling effect.

Mme. Flagstad's glorious soprano organ warmed to its task as the second act progressed, after a clear and sure delivery of the battle cry. One wonders when and where there was ever a more affecting projection of the rue of 'So sah ich, Siegvater nie' or the subsequent 'Weh', mein Walsung'. The individual beauty of the Flagstad voice again gave to the appeal of 'War es so smählich' a nobility of pathos to haunt the memory.

If Sieglinde was, all things considered, a heavy role for Mme. Rethberg, she had the skill to meet its exactions. Particularly in the second act she summoned beauty of tone for the distress of the fugitive and she rose exultantly to her opportunity in the soaring 'O hehrstes Wunder!' of the third act. Melchior, still the prince of Siegmunds, was once more rewardingly lyrical in the love music in the latter part of the first act. His drawing of the sword struck the usual fire. The Wotan of Schorr had its long-familiar distinction in song, if not so successful in details of make-up. Mr. List's Hunding has steadily improved until it is now the most convincing of recent years.

All of the singers were before the curtain many times and after the third act there was a hearty demonstration for Bodanzky, whose performance, if somewhat more leisurely than has been his custom, was one to warm the heart. Not all was smooth sailing for individual mu-

sicians, however, the jinx of horn players having returned thus prematurely to the pit. The stage and the lighting were exceptionally well handled, save for some eccentric manipulation of the clouds which scurried across the face of the new cyclorama. A fastidious few must have noted that the broken stump which did duty a year ago in lieu of the leafy tree under which Brünnhilde should be left to sleep

had disappeared. Even at some sacrifice of visibility for the huge rock that dominates the stage in this scene, it is still to be hoped that some way will be found to restore a tree that is a tree.

An innovation of interest was to be found in the programs, which gave space to annotations worthy of the occasion, prepared by the erudite Pitts Sanborn.

THE BOHEMIANS HONOR EDWARD JOHNSON

ON the eve of his second season's activities as general manager of the Metropolitan Opera House, Edward Johnson was tendered a dinner by the New York musicians' organization known as The Bohemians. The event took place in the grand ballroom of the Waldorf-Astoria on Dec. 20. Mr. Johnson responded to eulogistic speeches by Ernest Hutcheson and Deems Taylor. In an informal musical program, Elisabeth Rethberg, soprano, and Lawrence Tibbett, baritone, Josef Hofmann, pianist, and Albert Spalding, violinist, were heard in groups of solos.

Mr. Johnson said that The Bohemians in honoring him honored the institution he was representing. He also thanked his predecessor Giulio Gatti-Casazza for "the magnificent group of the foremost artists of the world" which had descended to him from the other's term of tenure. He closed with a tribute to the Metropolitan Opera Guild and its chairman, Mrs. August Belmont.

Mr. Taylor remarked that "it is great . . . the Metropolitan is being run by an American". He also said he thought it extraordinary that for half a century this country's greatest institution of its kind had been "a continental opera house that allowed Americans to buy tickets". Both Mr. Taylor and Mr. Hutcheson spoke in warm terms of Mr. Johnson's qualifications and his leadership.

Among those at the guest table were Mr. and Mrs. Maurice de Abravanel, Mrs. Vincent Astor, John Barbirolli, Harold Bauer, Mrs. Belmont, Mr. and Mrs. Arthur Bodanzky, Mrs. Elizabeth Sprague Coolidge, Jacques Danielson, Mr. and Mrs. Walter Damrosch, John Erskine, Mme. Kirsten Flagstad, Carl Friedberg, Miss Fannie Hurst, Mrs. Ernest Hutcheson, Mr. and Mrs. Herman Irion, Mr. and Mrs. Josef Lhevinne, Leonard Lieblich, Emanuel List, Mr. and Mrs. Lauritz Melchior, Ettore Panizza, Wilfred Pelletier, Ezio Pinza, Mme. Rethberg, Morris Rosenthal, Mme. Olga Samaroff, Mr. and Mrs. David Sarnoff, Mr. and Mrs. Albert Spalding, Mr. and Mrs. Albert Stoessel, Mr. and Mrs. Lawrence Tibbett, Mr. and Mrs. Friedrich Schorr, Mr. and Mrs. Oswald Garrison Villard, Mrs. Herbert Witherspoon, Mr. and Mrs. Edward Ziegler.

The committee in charge of the dinner was composed of Albert von Doenhoff, chairman; James Friskin and Carl Deis. The proceeds went to the Musicians' Foundation, a beneficial organization allied to the Bohemians.

Chicago Opera Closes Season with 'Juive'

Betty Jaynes, 15 Years Old, Acclaimed in 'Bohème' Debut with City Opera—She Is Deluged with Contracts — 'Bartered Bride' and Several Repetitions in Closing Fortnight

CHICAGO, Dec. 20.

WITH a special non-subscription performance of 'La Juive' on Dec. 13, Chicago's six-weeks' opera season came to a close, with the best record artistically and financially for a number of years. President Jason F. Whitney and General Manager Paul Longone have dispensed, this year, the best that the market has to offer, and the season has been artistically sound, if not as comforting to the guarantors as might have been desirable.

The fortnight's most discussed event was the debut of fifteen-year-old Betty Jaynes 'La Bohème' on Dec. 6. A slender, girlish miss, still in her junior year in high school, she walked on to the stage of the Civic Opera House with no more concern than if she were going to a class, sang with charm and authority, and woke up the next day to find herself famous, with movie, opera, radio, and concert contracts totaling at least \$50,000. What this success will do to and for one of the most precocious vocal talents of the time it is scarcely safe to predict. That she will have the musical and emotional ability to cope with important roles is indicated in her present equipment.

Incredible is the only word for Betty Jaynes' debut performance. It was her first appearance in opera. Mimi is the



International News

Betty Jaynes, Youthful Soprano, Who Made Her Debut in 'La Bohème', with Giovanni Martinelli, Who Was Rodolfo. Inset, Portrait of the 15-Year-Old Singer



cago's operatic history has the public been so stirred to cheers and thunderous applause. And apparently the least concerned of all in the midst of the furore—almost indifferent, it seemed—was Betty Jaynes herself. May her modesty never desert her!

Martinelli Scores as Rodolfo

That anyone else could command attention at this performance was in itself a measure of worth. Giovanni Martinelli sang Rodolfo (not one of his frequent roles here), and, despite his gallant treatment of the newcomer in pushing her to the foreground, stirred up his own private ovation time after time. The rest of the cast consisted of Messrs. Rimini, Ruisi, Defrère, Trevisan, Cavadore, and Lovich and Lola Fletcher. Angelo Canarutto, one of the assistant conductors, replaced without rehearsal Mr. Moranzoni, whose illness kept him entirely out of the last week of the season. Mr. Canarutto distinguished himself through his poise and musical feeling.

Another production in English delighted subscribers on Dec. 4. 'The Bartered Bride' is one of those operas which should never under any circumstance be sung unless the audience fully comprehends the text, a fact which this particular audience belatedly realized. The translation, based upon that made by the Chicagoan Libushka Bartusek, from the original Czech, was in general an excellent one, though others than the translator "jazzed up" the score with such vulgar lyrics as "I gotta honey, With lots of money", "She's my tootsy-wootsy", and the like, to no good purpose beyond a few easy laughs. Yet such regrettable lapses of taste could be overlooked, though they provide ammunition for the opera-in-foreign language adherents, before the genuine en-

joyment that resulted from hearing a favorite opera well and understandingly sung.

The cast was almost entirely American, and the vocal standards were high. Hilda Burke was a charming Marie, petite, demure, and vocally exquisite. Hans has long been one of Mario Chamlee's best roles. His youthful gusto in the part is ideal. George Rasely was a competent and effective Wenzel, though the role could have stood for less burlesquing. Far more in the vein of true comedy was the marriage broker of Louis D'Angelo, a comic masterpiece, and exceedingly well sung. Sonia Sharnova and Maria Barova were excellent as the two mothers, and the ballets of

Ruth Page and her group were quite in the proper folk spirit. Henry Weber conducted a lively and vivacious performance. "The Bartered Bride" was repeated on Dec. 12, as the season's final subscription offering.

The appearances of Gertrud Wettergren have aroused intense interest, and her admirers were out en masse when on Dec. 12 she entered the happy hunting ground of every contralto, 'Samson and Delilah'. As was to be expected, Mme. Wettergren offered a striking impersonation, rich in vocal effect and individual in conception, particularly in the matter of costumes. Delilahs of the past have given expression to many ideas of the correct garb of a seductress, but this is apparently the first one to go in for hoop skirts and lace pantalettes. Mr. Martinelli was in superb form for

his duties as the strong man; and Carlo Morelli, heard too seldom this season, sang the exhortations of the High Priest with great sonority. Chase Baromeo was an admirable Old Hebrew. Henry Weber, upon whom the heaviest burden of the season's conducting has fallen, again gave a highly satisfactory performance.

'Lohengrin' Well Sung

A splendid cast accounted for an uncommonly fine 'Lohengrin' at the matinee on Dec. 5. Elisabeth Rethberg was in her best voice, which means superlatively beautiful singing. Lauritz Melchior in the title role delivered his music with his accustomed authority, and Emanuel List again asserted his right to a place among the foremost Wagnerians of the day by his singing of the role of the King. Stephano Ballarini sang Telramund exceptionally well. Eleanor La Mance as Ortrud demonstrated the astonishing progress she has made, offering a dramatically powerful and vocally brilliant performance. Mark Love was the Herald. Henry Weber conducted.

A repetition of 'Die Walküre' on Dec. 7 brought out Friedrich Schorr, Emanuel List, Anna Leskaya, Lauritz Melchior, and Marjorie Lawrence in the roles in which they distinguished themselves at the first performance. The newcomer to the cast was Sonia Sharnova, whose Fricka was excellent in its vehemence and opulence of tone. Mr. Weber again conducted.

The third Wagnerian drama within the week was a revival of 'Tannhäuser' on Dec. 11. Paul Althouse sang his only performance of the season in the title role, acquitting himself with the authority he has brought to Wagnerian parts in recent years. Marjorie Lawrence, whose Brünnhilde was of such memorable quality, proved to be an equally notable Elisabeth, bringing vocal power and finish, as well as exquisite feeling, to her task. Richard Bonelli sang in his most ingratiatingly mellow manner, and the paternal dignity of Chase Baromeo's Landgrave, as well as his vocalism, was beyond criticism. Eleanor La Mance was a physically beautiful and powerful-voiced Venus, and last but not least was the attractive moment of the shepherd's song, as voiced by Maria Matyas. Mr. Weber conducted.

'La Juive' with Fine Cast

'La Juive' on Dec. 2 attracted the usual enthusiasts for this work. Rosa Raisa, who has peculiarly identified herself with the role of Rachel in Chicago, sang it in her most heroic vein. Mr. Martinelli's Eleazar was of its customary dignity and vocal vigor. Vivian Della Chiesa learned the role of Eudisia on short notice, and again stressed the fact that in both voice and appearance she is stellar material. Mr. Baromeo's Cardinal had all the vocal virtues and the usual commendation is to be given to George Cehanovsky for a minor part. Mr. Weber conducted. At the repetition on the final night of the season, Dec. 13, the same cast was heard, except that Marjorie Lawrence assumed the title role. Miss Lawrence offered bountiful proof that her prowess is not confined to the delineation of Wagnerian heroines.

Lawrence Tibbett in 'Rigoletto' at the evening performance of Dec. 5 sold out the house far in advance. In superb voice, Mr. Tibbett was cheered to the echo. Josephine Antoine shared in the

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Daguerre

Paul Althouse as Tannhäuser

only role she has ever learned. Yet there was not the slightest faltering in singing, in rhythm, in action, in any of the multitudinous details which make up a successful operatic performance. The voice is one of lovely quality: even, freely produced, and of astonishing power for one so slight of figure and young in years. But still more remarkable than the vocal display were the maturity and depth of feeling exhibited in the third act—no great test of profundity, to be sure, but sung with a warmth and sincerity that proved the young artist to have that rare musical quality that may best be described as "heart". Her success, of course, was enormous. Only a few times in Chi-



Richard Bonelli as Wolfram

AMERICA'S NOTABLE ORCHESTRAS



Ureli Corelli Hill, First Conductor of the Philharmonic

THE story of the New York Philharmonic-Symphony Orchestra, which entered its ninety-fifth season last month, is properly the story of two orchestras, both of ancient and distinguished lineage, both notable organizations artistically and both important contributors to the evolution of symphonic music in this country. The first, in point of years, was the Philharmonic Society of New York; the second, the New York Symphony Society.

Behind the merger of these orchestras in 1928 into one body with a single sponsorship lies a long trail of years emerging from a day when both the country and its music were very young, continuing through decades of growth and achievement for each of the orchestras individually to a point where spirited rivalry existed between them for public attention, and concluding with the solemn hour on April 1, 1928, when the New York Symphony bowed to financial exigencies and sang its swan song as a separate entity in the Adagio from the Ninth Symphony under the baton of Walter Damrosch before a misty-eyed audience of veteran symphony patrons in Mecca Temple.

The New York Philharmonic-Sym-

I. The New York PHILHARMONIC-SYMPHONY

*Beginning a Series of Articles Devoted to the Outstanding
Symphonic Organizations of the United States*

By RONALD F. EYER



Leopold Damrosch, First to Conduct the Symphony Society

phony is the third oldest symphonic body in the world, according to available records, if its age is computed from that of its senior division, the Philharmonic Society of New York, which gave its first concert on Dec. 7, 1842 (it was founded in April of that year). The Philharmonic Society of London antedates it by twenty-nine years; the Vienna Philharmonic was heard publicly just eleven days before the New York men made their debut.

It was a raw-boned day in the Republic. John Tyler was President of the United States; Edgar Allen Poe was still among the living; Stephen Foster was compounding melodies for the people; Andrew Carnegie (in whose auditorium the present orchestra plays) was a lad of seven years; the war with Mexico over Texas had yet to be fought, and the City of New York numbered fewer than 400,000 inhabitants. In Europe, Victoria was Queen of England; Bismarck was adjusting the mailed fist; Liszt, Wagner and Verdi were in the midst of their careers and Berlioz had yet some years to live.

Early History and First Concert

In this setting, the Philharmonic Society of New York had its nativity. The feeling had been prevalent among New York musicians for some time that a permanent instrument for the performance of symphonic works should come into being in the New World. It re-

mained for Ureli Corelli Hill, an enterprising and imaginative Yankee who had studied with Spohr in Europe, and a group of associates to crystallize the feeling in the form of definite action taken at a meeting in the old Apollo Rooms at 410 Broadway, where the society was born and ways and means for its propagation were considered. Hill, who died by his own hand in 1875 because of financial reverses and advancing age, was the first president as well as the first conductor of the society.

The initial Philharmonic concert, an event as momentous for America as for New York, brought forth the following curious but substantial melange of music:

Beethoven's Fifth Symphony (conducted by Hill); Overture in D by Kalliwoda (conducted by H. C. Timm); Overture to 'Oberon' (conducted by Etienne); Hummel's Quintet (played by Messrs. Scharfenberg, Hill, Derwort, Boucher and Rosier); a scene from 'Oberon' and the aria bravura from Mozart's 'Belmont and Constance' (sung by Mme. Otto); a duet from Rossini's 'Armida' (sung by Mme. Otto and C. E. Horn); and a scene from 'Fidelio' (sung by Mr. Horn).

The personnel for that first concert is not definitely known, but it probably was essentially the same as that for the second season which comprised sixty-three members. There were 22 violins, 6 violas, 4 cellos, 5 double-basses, 4 flutes (including piccolo), 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 1 trumpet, 3 trombones, 1 drum, besides several pianists and auxiliaries.

These performers composed the

"actual" membership of the society, which was of co-operative design; proceeds, after deducting concert expenses, were split equally among them. The first season brought each man \$25. In the seventh the nadir of \$17.50 was reached, but in 1887, the forty-fifth season, the dividend was \$225. Non-performing associate and honorary members were added to the rolls at a later date.

The society was incorporated in 1853, but its general policies, financing formula, etc., remained the same well into the nineteen-hundreds. The president and the great majority of the society membership were playing members of the orchestra. The concerts, which numbered three in the first season but gradually increased to six (not counting the 'public rehearsals' customary in that day), were given under the baton of a considerable list of conductors during the first half of the century: Hill, H. C. Timm, A. Boucher, George Loder, D. G. Etienne, William Alpers, Louis Wiegiers, Theodore Eisfeld, Max Maretzek, Carl Bergmann, G. Matzka, Leopold Damrosch, Adolph Neuendorff, Theodore Thomas and Anton Seidl. The concert auditoriums were consecutively the Apollo Rooms, Niblo's Concert-Room, Metropolitan Hall, Broadway Tabernacle, Academy



Conducting

JOHN BARBIROLLI

Carlos Chavez
Igor Stravinsky



Season 1936-37

ARTUR RODZINSKI

Georges Enesco



ARTURO TOSCANINI and THE NEW YORK PHILHARMONIC-SYMPHONY, Season of 1935-36

Wide World

The Story of Two Great Societies—Merged in One



Carl Bergman



Theodore Eisfeld



Anton Seidl



Wassily Safonoff



Gustav Mahler



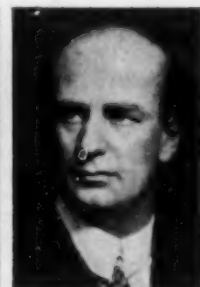
Felix Weingartner



Josef Stransky



Willem Mengelberg



Wilhelm Furtwängler

of Music, Irving Hall, Steinway Hall and the Metropolitan Opera House.

The death of Seidl in 1898 plunged the society into economic difficulties from which it never has emerged to the present day. The conductor had already become "the thing" with the Philharmonic public and the fact was immediately recorded at the box office upon the demise of the reigning baton luminary. Haste to discover a successor brought a flurry of conductors including Emil Paur, Walter Damrosch, Edouard Colonne, Gustav Kogel, Henry Wood, Victor Herbert, Felix Weingartner, W. Safonoff, Richard Strauss, Karl Panzner, Willem Mengelberg, Max Fiedler, Ernst Kunwald, Fritz Steinbach and Gustav Mahler, most of whom appeared during the period of a guest-conductor regime from 1903 to 1906. But the state of the ledger was not improved.

Laymen to the Rescue

It finally became necessary, in 1909, for laymen—wealthy ones—to come to the rescue. The society was reorganized, its control was placed in the hands of guarantors who shouldered the deficits, and the players, for the first time, were given full employment with adequate compensation. One of the most munificent benefactors was Joseph Pulitzer, who left the orchestra \$900,000 at his death. These measures by no means solved the fiscal problems, but they did open the way for greater artistic achievement. In 1911, Josef Stransky became conductor and remained in that position for eleven fruitful years. His last two seasons he shared with Artur Bodanzky and with Willem Mengelberg, respectively. Mengelberg became the regular conductor of the orchestra in 1923. Associated with him in various seasons during his seven-year tenure were Willem van Hoogstraten, Igor Stravinsky, Wilhelm Furtwängler, Sir Thomas Beecham, Bernardino Molinari and Arturo Toscanini.

The first of a series of absorptions of contemporary local orchestras, which earned the Philharmonic a reputation as an "orchestra-swallower," was that of the National Symphony in 1921. Mengelberg and Bodanzky were taken into the Philharmonic fold along with some

of the players and a few officials. The reputation was strengthened in 1923 when the City Symphony, which had been founded by Dirk Fock, also lost its identity in the Philharmonic.

Toscanini made his first appearance with the Philharmonic as a guest con-

individual existence. The work was given in its entirety under Mr. Toscanini.

QUITE as illustrious, though shorter and less complex, is the history of the New York Symphony Society. Here a father and his son dominate the story.



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New York Symphony



ARTHUR JUDSON
Manager Since 1922



ARTURO TOSCANINI
Conductor, 1926-1935



FELIX LEIFELS
Manager of
Philharmonic,
1905-22



WALTER DAMROSCH
Conductor, New York
Symphony, 1885-1928

ductor in 1926-27. The next season he became a regular conductor along with Mengelberg and again served with the Dutch conductor in the first two seasons of the merged orchestras in 1928-29 and 1929-30. The final performance by the Philharmonic Society of New York took place in the Metropolitan Opera House simultaneously with the final performance by the New York Symphony in Mecca Temple. By curious coincidence Beethoven's Ninth Symphony was also the music with which the Philharmonic Society took leave of its

Dr. Leopold Damrosch, conductor of the Breslau Orchester Verein and personal friend of many of the musically great of his period, bundled up his family and set out for America to take the position of conductor with the Arion Society, a German male chorus in New York. Dr. Damrosch did not at first cut a figure in New York commensurate with his abilities or with his European reputation, and we find his friend Rubinstein expressing amazement at the fact during a concert visit in 1873. Dr. Damrosch explained that Theodore Thomas virtually monopolized the orchestral field in this country and he gave the now famous account of his first

meeting with the omni-present Thomas at Edward Schubert's music store in Union Square. After introductions, Thomas said, "I hear, Dr. Damrosch, that you are a very fine musician, but I want to tell you one thing: whoever crosses my path I crush!"

Rubinstein suggested the founding of an oratorio society as a feasible opening wedge. During the same year, Dr. Damrosch, with the aid of a few friends, formed such an organization, and called it the Oratorio Society of New York. The group soon took a dominant place in Manhattan choral music and has held it to the present day. The New York Symphony evolved logically from the Oratorio Society. On Nov. 9, 1878, the first concert was given in the old Steinway Hall on 14th Street. Seventy musicians formed the ensemble, Damrosch conducted and Wilhelmj was the soloist. Again Beethoven furnished the music. His Fifth Symphony was the principal offering, along with Raff's Violin Concerto. Five more concerts were given that year with the usual public rehearsal preceding each and the bitter rivalry was on between the new and the established orchestras (not unlike that between Oscar Hammerstein and the Metropolitan Opera Company several decades later). "Both conductors had their violent partisans," says Walter Damrosch in his autobiography, "and, as they were at that time literally the only orchestral conductors in America, feeling ran very high."

The heat of the battle is exemplified in the race to perform Brahms's First Symphony for the first time in America. Gustav Schirmer had imported the score for his music store but would not sell it to Damrosch because he had promised it to Thomas. A pupil of Damrosch's, however, went to Schirmer as a disinterested customer, purchased the symphony and sent it to her teacher who cut it up into three parts and gave it out to three copyists in order that orchestral parts might be ready for immediate rehearsal. A triumph for the Damrosch forces; a defeat for the Thomasites.

The New York Symphony Society was incorporated in 1879, the same year in which it gave its sensational performance of Berlioz's 'Damnation of Faust,' with full orchestra, soloists, the Oratorio Society of New York and the Arion Society. The work was repeated five times during the season and each time to capacity audiences. Another achievement for the young orchestra were the performances in 1881 of Berlioz's 'Requiem,' Rubinstein's 'Tower

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Bernardino Molinari



Albert Coates



Fritz Busch



Erich Kleiber



Bruno Walter



Otto Klemperer



Sir Thomas Beecham



Werner Janssen



Ernest Schelling

America's Notable Orchestras—The Philharmonic-Symphony

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of Babel, Handel's 'Messiah' and Beethoven's Ninth Symphony with an orchestra of 300 and a chorus of 1,200, before an audience of 10,000.

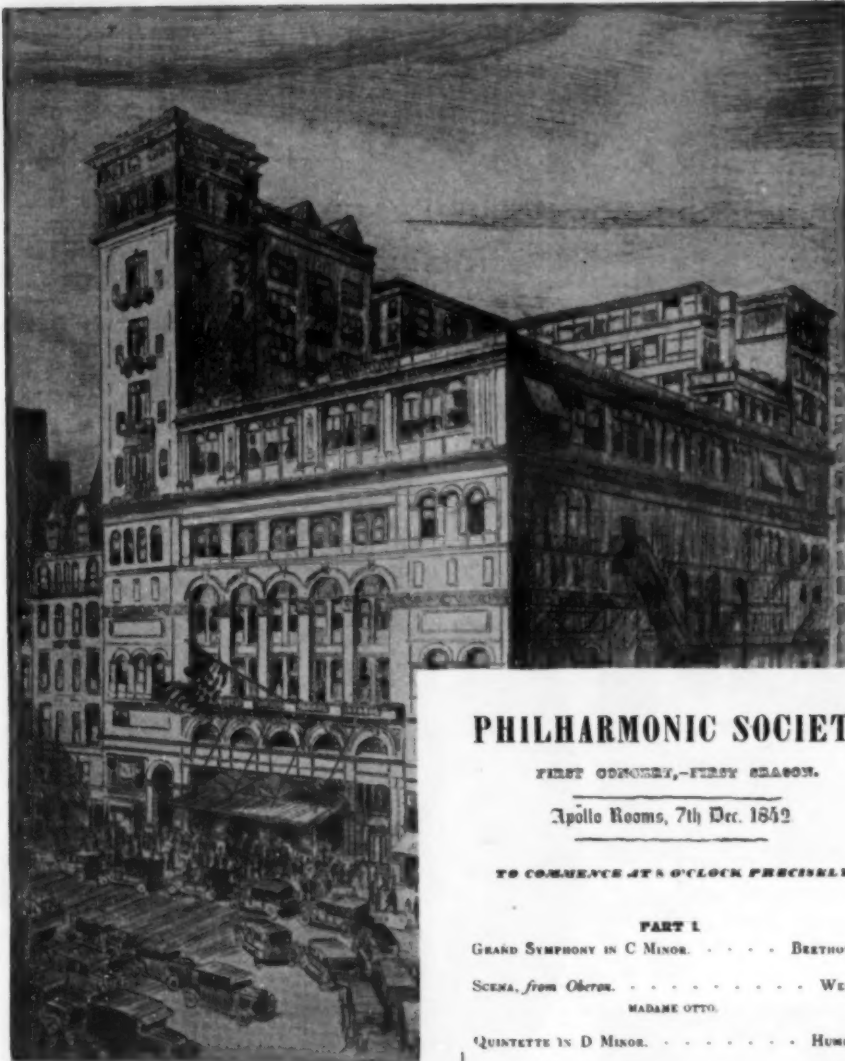
Leopold Damrosch died at the height of his popular success in 1885. He passed on the conductorial mantle to his son, Walter, then a youth of twenty-three years, whose problem it became to keep the orchestra intact. The society provided money enough for the six winter concerts only, and the young conductor, in his own words, "was hard put to it to find sufficient work for my men to keep them together." He hit upon the idea of extended tours, and thereby provided virtually year-round employment for the orchestra. But economic problems were more fully resolved through a reorganization of the society in 1903 when, through the efforts of Harry Harkness Flagler, an enthusiastic amateur, the orchestra was subsidized on a guarantee basis which permitted more frequent rehearsals and concerts. In 1914 Mr. Flagler assumed full personal responsibility for the seasonal deficits and in 1920 made possible a European tour, the first ever undertaken by an American orchestra.

The Damrosches, father and son, were the guiding spirits and the principal conductors of the New York Symphony from its inception to its dissolution in 1928. But there were many guest conductors, several of them composers directing their own works: Albert Coates, Bruno Walter, Vladimir Golschmann, Eugene Goossens, Otto Klemperer, Rubinstein, Tchaikovsky, Paderewski, Saint-Saëns, Rachmaninoff, d'Indy, Fritz Busch, Ossip Gabrilowitsch, Maurice Ravel, Enrique Arbos and others.

The Two Forces Join

The ascending wage scale for musicians, questions of policy and of conductors, the long and heavy burden carried for many years by Mr. Flagler and the virtual retirement of Dr. Damrosch as active conductor were among the circumstances which led to the consolidation of the Symphony with the Philharmonic. Negotiations were carried on secretly for some time, but on March 30, 1928, Clarence H. Mackay, chairman of the directors of the Philharmonic Society, announced the merger effective with the coming season.

THE merger brought a complete amalgamation of funds and assets, and a united board of directors with Mr. Mackay as chairman of the board and Mr. Flagler as president. Arturo Toscanini was appointed principal conductor with authority to pick the personnel for the new Philharmonic-Symphony from the ranks of the two old orchestras. Willem Mengelberg was chosen as his associate



CARNEGIE HALL
Home of the New York Philharmonic-Symphony

(Right) First Program of the Philharmonic Society

and Walter Damrosch, Ossip Gabrilowitsch, Arthur Honegger, Clemens Krauss, Bernardino Molinari and Fritz Reiner were invited to the podium as guests.

Mengelberg conducted the inaugural concert of the new regime on Oct. 4, 1928. The following season the direction was in the hands of a triumvirate, Toscanini, Mengelberg and Molinari, and on April

PHILHARMONIC SOCIETY.

FIRST CONCERT, FIRST SEASON.

Apollon Rooms, 7th Dec. 1842

TO COMMENCE AT 8 O'CLOCK PRECISELY.

PART I.

GRAND SYMPHONY IN C MINOR. BEETHOVEN.

SCENA, from *Oberon*. WEBER.

NADAME OTTO.

QUINTETTE IN D MINOR. HUMMEL.

PART II.

OVERTURE TO *OBERON*. WEBER.

DUETT—*from Armida*. HUBNER.

NADAME OTTO AND MR. C. E. HORN.

SCENA, from *Fidelio*. BEETHOVEN.

MR. C. E. HORN.

ARIA BRAVURA—*from Belmont and Constantine*. MOZART.

NADAME OTTO.

NEW OVERTURE IN D. KALLWOOD.

The Vocal Music will be directed by Mr. TIMM.

23, 1930, Toscanini took the orchestra to Europe for an extensive tour embracing twenty-three concerts in the principal musical centres. The series ended with four concerts in London during the early part of June. To say that the tour was highly successful would be understatement. European critics and audiences did little to veil their obvious impression that the New York players and their conductor were unique in the orchestral sphere of the day.

The Reign of Toscanini

In the seasons following, up to that of 1935-36, the phenomenally popular Toscanini continued as general musical director and principal conductor, relinquishing the podium, however, for increasingly longer periods to other leaders, some of whom appeared as regularly engaged conductors, others as guests. Among these aides were Molinari and Erich Kleiber (regular), 1930-31; Kleiber and Walter (regular) and Sir Thomas Beecham, Gabrilowitsch, Golschmann and Ottorino Respighi (guests), 1932-33; Walter and Hans Lange (regular) 1933-34; Walter, Artur Rodzinski, Werner Janssen, Otto Klemperer and Lange (regular), 1934-35; Klemperer, Lange (regular) and Beecham (guest), 1935-36. Hans Lange, who came to the orchestra as a violinist and assistant concertmaster in 1923, served as assistant con-

ductor from 1931 until 1934, when he became a regular conductor, and he continued in that position until 1935-36.

Elemental in the artistic success of the orchestra, of course, is the work of the men who hold the first desks in the ensemble. For the current season these principals are: Mishel Piastro, concertmaster; J. Corigliano, assistant concertmaster; Imre Pogany, second violin; Zoltan Kurthy, viola; Joseph Schuster, cello; Anselme Fortier, bass; John Amans, flute; Bruno Labate, oboe; Simeon Bellison, clarinet; Benjamin Cohon, bassoon; Bruno Jaenicke, horn; Harry Glantz, trumpet; Mario Falcone, trombone; Vincent Vanni, tuba; Saul Goodman, timpani, and Albert Rich, percussion. Maurice Van Praag is manager of the orchestra personnel.

Important among the extra-curricular activities of the Philharmonic-Symphony are the concerts for young people now in their fourteenth season under the direction of Ernest Schelling. Walter Damrosch inaugurated children's concerts with the New York Symphony in December, 1891.

Today's Finances and Personnel

Today the orchestra still falls considerably short of financial security. The total income derived variously from ticket sales, radio broadcasting, phonograph recording, endowment fund, special contributions and miscellaneous sources will amount to about \$370,000 this season, according to a recent estimate from the business office. Expenditures, however, will be something like \$515,000. Thus Arthur Judson, who succeeded Felix Leifels as manager of the orchestra in 1922 (Leifels took up his duties in 1905), struggles yearly with a deficit of about \$145,000. A nation-wide appeal to the public brought in \$500,000 in 1934, a sum sufficient to hold the fort until 1937. What will happen after that is open to conjecture. The retirement last year of Toscanini and the difficulty of finding his box-office equivalent adds abundantly to the perplexities. For the current season the artistic fortunes of the orchestra have been entrusted to John Barbirolli, young British conductor previously unknown in America, and Artur Rodzinski, conductor of the Cleveland Orchestra, as principals. In addition Igor Stravinsky, Carlos Chavez and Georges Enesco will appear as guest composer-conductors.

Despite this dubious outlook from the counting room, however (somewhat ameliorated this year by a better subscription sale, especially in the Sunday series, and improved conditions generally), it seems altogether unlikely that America's oldest and most distinguished symphony orchestra, one of the finest flowerings of its genus yet produced by modern civilization, will be permitted to disintegrate, or, worse, to be so curtailed that it must pass into the category of secondary symphonic bodies. A new day should, and undoubtedly will, dawn for this patriarch of culture on the American continent.

Schola Cantorum to Present Monteverdi's 'Vespers'

Monteverdi's 'Vespers', for orchestra and chorus, as arranged by Dr. Hans Redlich, of Baden, Germany, will be performed for the first time in America by the chorus of the Schola Cantorum, Hugh Ross, conductor, on Wednesday evening, Jan. 13, at Carnegie Hall. Mr. Ross will introduce on the same program Malipiero's new opera, 'Julius Caesar', in the concert version especially prepared by the composer for the Schola Cantorum.

Schumann's Daughter Celebrates Birthday

BERLIN, Dec. 15.—Eugenie Schumann, the only living daughter of Robert Schumann, celebrated her 85th birthday on December 1 at her home in Berne, Switzerland, where she has resided since 1916.

REINER AND ITURBI CONDUCT IN DETROIT

Boston Symphony Pays Visit Under Baton of Serge Koussevitzky

DETROIT, Dec. 20.—The Detroit Symphony's fifth regular concert on Dec. 10 with Fritz Reiner conducting a varied program, brought a good audience. The program opened with the Bach-Leonardi Toccata and Fugue in D Minor. Beethoven's Third Symphony was played with transparent beauty and depth. After the intermission came Stravinsky's 'Fire-Bird' and as a conclusion Strauss's 'Till Eulenspiegel'. The Boston Symphony played at Masonic Temple on Dec. 10 to an audience of close to 5,000 people. Dr. Koussevitzky's elegant and masterly leadership substantiated all the preceding press reports and his audience stood up and cheered at the end of the program.

The Detroit Symphony's third subscription concert in Orchestra Hall on Nov. 19 was led by José Iturbi. He opened the concert with the familiar 'Lenore' Overture No. 3, followed by Sibelius's Second Symphony which was given a remarkable reading. After the intermission there were three works, one by an Argentine composer Jose André, called 'Impressions Portenas', a set of five miniatures by the American composer Paul White, originally composed for children, and Debussy's 'La Mer', expressively played.

The first pop concert of the Detroit Symphony on Nov. 28 was conducted by Mr. Iturbi and brought a good audience. The program opened with 'the Barber of Seville' Overture and among other inclusions were the 'Impressions Portenas' and 'Miniatures' which were so well received at the regular concerts.

R. C. B.



Dear Musical America:

Did you ever carry a spear in opera, I mean real opera, with real stars, real scenery, real grease paint, a real maestro and a real hubbub out front?

If you did, have you ever forgotten it? And would you have forgotten it if, afterward, you had become a great star in your own right? I wonder.

And so I am wondering about the case of Friedrich Schorr, the universally admired Wotan of the Metropolitan's opening performance. Though it is not precisely a case of carrying a spear, it is the next thing to it, that of waving a sword and rolling a rock or two. Now Schorr, you do not need to be told, has had a career crammed with success—in Vienna, Berlin, Bayreuth, London, New York and just about everywhere else of importance in the world of the Wagner singer—and it is scarcely to be expected that he could recall, offhand, every performance.

Confidentially, I can tell you of one thing he has been trying to remember. Did he, or did he not, appear as the Steuermann in a performance of 'Tristan und Isolde' in Chicago, away back in 1912, a year or so before he made his acknowledged opera debut in Graz? America, supposedly, first heard Schorr when he came to this country with the Charlottenburg German company in 1923—his Metropolitan engagement beginning the next season. When he sang with the Chicago City Opera a few weeks ago, his initial appearance was announced as his Chicago debut. And yet—

Take a look at Edward Moore's book, 'Opera in Chicago', published in 1930. In the appendices listing the personnel of the company for some eighteen seasons you will find the name of Friedrich Schorr among the bass-baritones on the roster for 1911-1912. I have come across a record of a particular cast of 'Tristan und Isolde'. Along with Olive Fremstad, who sang Isolde; Charles Dalmores, Tristan; Gerville Reache, Brangäne; Clarence Whitehill, Kurwenal, and Henri Scotte, Marke, appears the name of Friedrich Schorr, cast as the Steuermann. I have heard also of a cast of 'The Jewels of the Madonna'—though I have not personally seen the printed program—which bears Schorr's name opposite one of the minor parts. This, it seems, was a New York performance by the Chicago company.

* * *

Two operatic press representatives have assured one of my imps that

Schorr flatly denied ever having made any such appearance in Chicago. But when a letter of inquiry was addressed to the noted baritone, himself, and he replied affably and courteously by telephone, he wasn't so certain about this. He mentioned another Schorr, a bass-baritone, with whom he said he sometimes had been confused abroad. But he couldn't say whether this Schorr ever had sung in Chicago.

As for himself it did come to his mind that he once was a visitor in the Windy City for a few weeks, the guest of Andreas Dippel, then the head of the Chicago opera—perhaps in 1911, perhaps early in 1912. "Just for fun", he said, he might have appeared in some such little part; though if he did, that wasn't his opera debut, which was not made until 1913 in Graz.

Dippel, it seems, was a friend of Schorr's family in Vienna. Schorr, then only twenty-one, was a law student. Dippel, hearing him sing, talked to him about a possible opera career, but Schorr's father was opposed. The upshot was that young Schorr, not yet of age according to the Austrian laws, went to Chicago, not as a singer, but as Dippel's friend. He had no repertoire, and in no sense was he prepared for opera. But in the few weeks he was in the Lake Michigan metropolis he dabbled in this and in that, all for fun. For fun, he might even have sung the Steuermann's few phrases in the last act of 'Tristan'—or it might have been that other Schorr, whose first name, for the time being, might or might not have been Friedrich, like his own. He really can't remember.

* * *

No one will hold this lapse of memory against the great baritone, who is as genial and obliging as he is gifted. Others before him have found that the accumulation of events in a long and illustrious career may tend to obscure relatively early events, particularly if only small parts are involved. You may remember that Lawrence Tibbett has gaily acknowledged fibbing about the role of his debut, when—suddenly famous—he was called upon to supply information for 'Who's Who'. Valentine in 'Faust' would look better in print, he thought, than Lovitzky in 'Boris Godounoff'—the latter being one of the two monks who are pelted with stones and otherwise abused in the so-called Revolutionary scene and who are so hidden by their cowls that it is not even necessary to put on make-up. The "debut" as Valentine came three days after the appearance as Lovitzky. In view of what followed, the marvel is not that the American baritone momentarily forgot, but that in due course of time he so handsomely remembered the all but anonymous Lovitzky.

More of our grand opera singers imagine that they have more things to forget than the public has any notion of, though my own feeling is that if they would be as frank about the beginnings of their careers as Mr. Tibbett is, they would be no white the worse off in the eyes of their public. I know of several singers of the elder day, all of them now in retirement, who become exceedingly vague when any one brings up the question of their having sung at one time or another in light opera. For the life of me, I can't conceive why. They made their mark and made it fairly. And some of them were as delightful in operetta as they were impressive in opera—something, believe me, it isn't so easy to be!

* * *

Since it is opera that is in—and on—the air, here's a little tale about the gen-

ial Mr. Johnson who just can't stop being Eddie, in spite of his altogether becoming gray hair (you've taken note of it, I trust) and his weighty cares as general manager of the Metropolitan Opera Association. On the eve of the opera opening, those paladins of hospitality, the Bohemians, decided to honor him with a banquet, followed by a musical program and dance. Other honor guests were stars from the opera

Los Angeles Philharmonic Orchestra at the third concert of their tenth season, Thursday, Nov. 22, 1928, and repeated the following day. George Schneevoigt, the Finnish conductor, directed the performance.

I find, on re-consulting Lawrence Gilman's notes for the Philharmonic-Symphony that the work was listed as played for "the first time by the Society", with the further note: "The symphony is new to the Philharmonic repertoire; nor

SCHERZANDO SKETCHES

By George Hager

No. 16



"I know what—let's write fugues!"

house, including, I think, the entire cast for the opening performance of 'Die Walküre' on the succeeding night. Ordinarily, general managers as well as singers like to take things easy on the day before the firing of opera's first big gun, but apparently there is no such thing possible for the versatile, high-geared, up-and-coming young fellow to whom the directors have entrusted the rehabilitation of the Metropolitan. This affair of the Bohemians was only one of his extra affairs on the day before the opening. In the afternoon, he spoke over the radio—and thereby hangs my tale. It seems that when he finished talking about the opera at this broadcast he was handed a fan telegram. Opening it, this is what he read. "Please sing 'Lassie O'Mine' as an encore". But it was too late. The hour was up.

* * *

If I were a program annotator—which is like saying if I were the Angel Gabriel or a surviving husband of Lillian Russell—I would never dare list any work as played for the first time, even if the composer had not yet written it. With instance after instance coming to my attention of an earlier performance being unearthed whenever the "first time" claim is advanced, I have about concluded that music is first performed, then composed. Of course this wouldn't quite apply to Schubert, whose second symphony is the subject of the following letter from Carlo Teschner, since 1911 editor of the Minneapolis Symphony programs:

Dear Sir—I have just been glancing through the pages of MUSICAL AMERICA, issue of Dec. 10, and on page 10, second column, in the article headed 'Barbirolli gives Schubert novelty', find the statement that Schubert's Symphony No. 2 has, so far as is known, not been played in this country previous to the Philharmonic performance of Nov. 22.

May I please correct this statement. This symphony was performed by the

does any record of its performance emerge from the repertoires of other major American orchestras. Yet the score was published in 1884."

The Carnegie Foundation, or some such institution, might very well endow a department of research merely to keep track of what our symphony orchestras are concealing, one from another. In lieu of that, I pass on the information that Mr. Teschner has been exchanging programs with the major ensembles since the season of 1911-12 and has them card indexed in such a way as make readily accessible his comparatively complete records for a quarter of a century.

As for reviewers, they may find it expedient to resort to the language of legal documents, and refer to a novelty as "alleged on information and belief" to have been played for the first time, though assumed, under the basic principle of English and American criminal law, to be innocent of the charge until proven guilty beyond a reasonable doubt.

* * *

My attention has been called to a sententious if tragic remark accredited to the great and reputedly gloomy Rachmaninoff. "The concert artist", he is quoted as observing, "must endure the pain of being encored". Others, it seems, must put up with the humiliation of applause. There is even the distress of having audiences. One can only hope that, in the case of some particularly sensitive musicians, they will never have to learn that tickets have been sold. Let us all conspire to keep it dark, implores your

Mephisto

ORCHESTRAS: New York Philharmonic-Symphony Welcomes Three Soloists

PHILHARMONIC - SYMPHONY programs under John Barbirolli were notable for the contributions of three soloists: Frank Sheridan playing Schumann and Franck piano works; Gaspar Cassadó making his debut in the Haydn 'Cello Concerto and later playing his own arrangement of the Weber Concertino for clarinet, and Rudolf Serkin's return as piano soloist in the Brahms D Minor Concerto. Rosalyn Tureck, Schubert Memorial winner, played the Brahms B Flat with the Philadelphia Orchestra under Ormandy, and concerts by the National Orchestral Association and Hans Lange's Philharmonic-Symphony Chamber Orchestra attracted interested audiences.

Frank Sheridan Plays Schumann Concerto Under Barbirolli

New York Philharmonic-Symphony, John Barbirolli, conductor. Soloist, Frank Sheridan, pianist. Carnegie Hall, Dec. 6, afternoon:

Overture to 'The Siege of Corinth'... Rossini
Symphonic Poem, 'Memories of My Childhood'... Loeffler
Concerto in A Minor... Schumann
Symphony in D Minor... Franck

This was an afternoon of suave, gentle music well played, with nothing to startle, and nothing to offend. The Rossini overture, one of the less familiar, is a good piece to begin a program with, but it is not important music except through the name of its composer. Mr. Loeffler's tone-poem, which won the first prize at the Chicago North Shore contest in 1924, is not heard frequently, and this was the first performance by this organization. It impressed as being a work of scholarly intent and carefully considered instrumentation, though not of great thematic interest. It was smoothly and effectively played.

Mr. Sheridan's playing was tonally interesting and clean cut and its climaxes were beautifully built up. It was a satisfactory performance. The symphony seemed long drawn out, but its familiarities won a loud response from the audience. H.

Gaspar Cassadó Makes His Debut with the Philharmonic

New York Philharmonic-Symphony, John Barbirolli, conductor. Soloist, Gaspar Cassadó, 'cellist. Carnegie Hall, Dec. 10, evening:

Overture to 'Les deux aveugles de Tolède'... Méhul
Concerto in D, Op. 101... Haydn
'Bacchanale' from 'Tannhäuser' (Paris version)... Wagner
Symphony in A ('Italian'), Op. 90... Mendelssohn

This concert framed an event of first magnitude in the debut of the distinguished Spanish 'cellist, Gaspar Cassadó, an erstwhile pupil of Casals, and a composer of parts. The Haydn Concerto is far from being a display piece, and is perhaps even a little naive to present-day ears, but Mr. Cassadó's handling of it seemed to result in a blood transfusion that energized it into a vital musical utterance. His is the vivid musical temperament that makes a living thing of any conjunction of notes; but at the same time he possesses a controlling sense of styles that in this work, at any rate, prevented him from violating the true nature of the composition. His intonation was impeccable, and his technical mastery such that nothing was interposed between the listener and his enjoyment of the extraordinary richness of the artist's tone and the charm of his delivery of the music itself. The cadenzas were marvels of continent brilliance, while he made his instrument sing with ravishing beauty in the Adagio.

The pleasant and transparently orchestrated Méhul overture, appearing for the first time on a Philharmonic program, was of historical interest as indicating what found popular favor with the opera public of Paris in 1806, and was played with due clarity. Later Mr. Barbirolli and his men hurled themselves at the



Gaspar Cassadó, 'Cellist, Who Made His Debut as a Philharmonic Soloist

Venusberg music with immense energy. The music surged and swirled in an almost bewildering tempest of color, perhaps too lavishly expended at the outset to obviate the impression of undue length in the composition itself.

Naturally a more moderate scale of colors was adopted for Mendelssohn, but its inherent joyousness of spirit was communicated with zest, and its lyric possibilities fully exploited, while a stimulating rhythmic lilt pervaded the final dance movement. As some in the audience had already learned of the extension of the young conductor's engagement, he received a special tribute of applause on his first appearance. C.

'Cellist Plays His Transcription of Weber Concerto with Philharmonic

New York Philharmonic-Symphony, John Barbirolli, conductor. Soloist, Gaspar Cassadó, 'cellist. Carnegie Hall, Dec. 13, afternoon:

Symphony No. 4, in B Flat... Beethoven
Concerto in D, Op. 74... Weber-Cassadó
Mr. Cassadó
(First time in New York)
'On Hearing the First Cuckoo in Spring'... Delius
Scherzo in G Minor from Octet for Strings... Mendelssohn
Op. 20... Mendelssohn
'Rossiniana' Suite (from 'Les Rêves')... Rossini-Respighi

Providing himself with a vehicle of both lyric and virtuoso propensities, in his own transcription of the Weber clarinet concertino, Mr. Cassadó strengthened and deepened the impression he had made at his debut. His dazzling technical equipment had full play in the final Alla Polacca; and the rich, vibrant tone made the second movement, a Romance, a song of purest lyric joy. The work has a certain nostalgic charm, but requires such vitalization as Mr. Cassadó brought to it to give it life. The soloist seemed to enjoy the performance as much as the audience evidently did.

Mr. Barbirolli fared better in the second half of the program than with the Beethoven Symphony, which suffered somewhat from lethargy in its Adagio sections and impetuosity in its Allegros. However, many details were beautifully executed, and it was good to hear the work. The wistfulness of the Delius, the sprightliness of the Mendelssohn, and the sparkle of the Rossini-Respighi were all



Rudolf Serkin, Who Played the Brahms D Minor Concerto Under Barbirolli



Rosalyn Tureck, Soloist with the Philadelphia Orchestra in the Brahms B Flat

satisfactorily realized, and Mr. Barbirolli was warmly applauded. Q.

Schubert Memorial Winner Plays with Philadelphians

Philadelphia Orchestra, Eugene Ormandy, conductor. Soloist, Rosalyn Tureck, pianist. Carnegie Hall, Dec. 14, evening.

'Classical' Symphony... Prokofiev
Concerto No. 2, in B Flat... Brahms
Miss Tureck
'Also Sprach Zarathustra'... Strauss

Miss Tureck, a winner of the Schubert Memorial prize in 1935, chose Brahms' "symphony" for piano and orchestra, a work that presents formidable difficulties to the veteran virtuoso, and must surely have been cause for concern to this twenty-two-year-old artist. However, the proof of the concerto was in the playing, and Miss Tureck justified her choice by her performance of it.

Technically, she was equipped to meet

its difficulties, and her interpretation was one of dignity, and generally of lyric content. She possessed a tone of sufficient strength and volume in the broader passages of the first two movements to meet their requirements, and enough digital dexterity to encompass the final Allegretto with agility. There was room in the Andante for greater profundity, and in this movement she reduced her tone to its lightest minimum. The lyrical phrases were often submerged in the background of the orchestra at times when they should not have been.

In the Prokofiev Symphony the orchestra provided its most polished playing of the evening, reserving more impassioned utterance for the Strauss tone poem, which Mr. Ormandy read with fervor. Several small discrepancies could not dull the edge of a reading that was, all in all, tonally lustrous and sufficiently powerful to somewhat overwhelm the large audience—overwhelm, that is, if the impressive silence that followed its performance is any indication of the Philadelphia Orchestra's abilities and not a commentary on Strauss's enigmatic conclusion. F.

Serkin as Soloist Presents First Piano Concerto of Brahms

New York Philharmonic-Symphony, John Barbirolli, conductor. Soloist, Rudolf Serkin, pianist. Carnegie Hall, Dec. 17, evening.

Overture to 'The Siege of Corinth'... Rossini
Symphony No. 1, in E Minor... Sibelius
Concerto No. 1 in D Minor... Brahms
Mr. Serkin

To be remembered for its vitality, its reverential quality and its unusual measure of beautiful tone, often in passages where beauty of tone is most difficult of achievement, was Mr. Serkin's performance of the earlier and graver of the two Brahms piano concertos. Mr. Barbirolli's collaboration was such as to result in a particularly well unified ensemble, not merely as to the letter but also the spirit of the undertaking. The young Brahms loomed, an assertive, masculine, leonine figure, as projected by the flying fingers of the soloist and the sonorous interweavings of the instruments under Mr. Barbirolli's baton.

The introduction was nobly played by the orchestra. Thereafter, the pianist summoned a weight and thrust of utterance to cope successfully with old questions of balances in those competitive crashes that find the odds all against the soloist. He met triumphantly a multitude of technical problems and soared above such considerations whenever the way was opened for lyrical statement. There were questions of tempi, as there usually are, and the individual listener was privileged to ponder whether there is more in this concerto, interpretatively speaking, than this very able collaboration extracted from it. The performance remained, however, a stirring and in many respects a superior one. The pianist was recalled many times and justly shared the protracted applause with the conductor and the orchestra.

Mr. Barbirolli also did well by the Sibelius symphony, which, by now, has lost all semblance of novelty or strangeness. In some respects, the representation was an episodic one, and there have been performances in which the structure was more firmly knit. But climaxes were built eloquently and effectively and the slow movement sang with the necessary warmth. The Rossini overture, pretty vapid stuff for the concert halls in these times, was played with clarity and spirit. T.

Philharmonic - Symphony Chamber Orchestra Gives Second Concert

Philharmonic-Symphony Chamber Orchestra, Hans Lange, conductor. Soloist, John Corigliano, violinist, Dec. 7, evening:

'Il Combattimento dell' umane passioni'... von Dittersdorf
Concerto in A Minor... J. S. Bach
Mr. Corigliano
Cassation (K. V. No. 63)... Mozart
'The Portrait of a Lady'... Taylor
'Workout'... McBride
(First time in New York)

The field whereon Herr von Ditters-
(Continued on page 32)

Barbirolli Re-engaged for 3 Years in New York

(Continued from page 3)

iness conditions; but a large part is due to the influence of Mr. Barbirolli since he conducted his debut program on Nov. 5.

Mr. Barbirolli was released from his contract as "permanent" conductor of the Scottish Orchestra and the Leeds Symphony to come to America. His

previous experiences as a conductor, as have been noted, were with the Barbirolli Chamber Orchestra, which he founded in 1925 in London; with the British National Opera in 1926, and with the London Symphony, the Royal Philharmonic and Covent Garden Opera in 1927. He was born in London on Dec. 2, 1889.

PARIS HEARS NEW WORKS OF MANY TRENDS



Philip Gaubert

PARIS, Dec. 15.

AN abundance of new orchestral works, reflecting tendencies of every hue, has recently colored the Paris symphonic season. In revolutionary, conservative, and intermediary tints many different trends are sketched, but the outlines are not clear enough to classify them into neo-this or neo-that, or into schools. Each composer searches for himself, and—healthy thought—believes in himself. Yet today's modernist does not appear to indulge in a self-satisfied mysticism that ignores the listener. He makes an effort to converse with him, or to convert him by persuasion, rather than to impose his ideas through bluff and snobbery. Works by Gaubert, Tailleferre, Beydts, Barraud, Françaix, Hubeau, Tomasi, and Berg were performed.

In his Symphony in F, introduced by the Société des Concerts in the former Conservatory Hall, Philip Gaubert releases much individual lyricism and generous feeling within the frameworks of classical architecture. Clarity and straightforwardness characterize the work. In spite of—or perhaps because of—the composer's vast experience in directing scores of every description, he has chosen a sturdy, unadulterated orchestration rather than a veil of fascinating effects, which are now the common property of every modern musician. This does not mean that Gaubert is entirely free from influences, especially those of his compatriots, or that he in the least neglects modern instrumental science. The work is graceful and agreeable, and was well received by a hall filled with admirers.

Adagio Wins Preference

A grave introduction, followed by an Allegro containing strong accents, lively dialogue among the woodwinds, and forceful tutti, forms the first movement. The Adagio, broad, comfortable, yet impregnated with poetical feeling and sensitiveness, won the public's preference. An alert scherzo in piquant colors contrasts a short fugal theme with more sombre ideas expressed by the horns. Finally a heroic Allegro with cleverly developed episodes sums the work up in brilliance.

A violin concerto by Germaine Tailleferre was performed for the first time by Yvonne Astruc with the Paris Sym-

Compositions by Tailleferre, Gaubert, Beydts, Françaix, Barraud, Hubeau, Tomasi, and Berg illustrate conservative, intermediary, and Revolutionary Trends in Music—Monteux Conducts, and Soloists Are Yvonne Astruc and Ginette Neveu, Violinist, and Reine Gianoli, Pianist—Louis Krasner Performs Berg Violin Concerto

By EDMUND J. PENDLETON



Jean Françaix

phony, Pierre Monteux conducting. The work comprises a picturesque Allegro of a light, merry nature, a musicianly Largo and a vigorous finale, in which the solo violin climbs to the higher registers, whence it dominates the play of the other instruments. On the whole the work pleased by its gayety and humor. The soloist won merited applause.

Among the new shorter works which have appeared on recent programs, a Fanfare for the Eleventh Olympiad by Louis Beydts was heard at a concert of modern music given by the Pasdeloup Orchestra, Albert Wolff conducting. Depicting out-of-door vigor and fresh air, the composer has scored his work for four trumpets, six saxophones, four horns, four trombones, two tubas, four kettle-drums, chimes, and percussion, and has built his thematic material on the notes corresponding to the letters S.P.O.R.T. A prelude, in which a horn states the theme, followed by a reply from the trumpet, a march-like allegro, instrumental dialogue, and a contrapuntal stretto, all carved in clear harmonies and stirring rhythms, form a sonorous evocation of a vast athletic contest. The work exhales a virility which strikes the attention.

Barraud Work Is Subtle

Of a totally different nature is Henry Barraud's Concert di Camera, heard for the first time at the same concert. As the title indicates, the work is less inspired by the great out-of-doors than by the intimacy and intricacy of chamber music. A refined lyricism is expressed in subtle language, and with ingenious instrumentation. Eyes have been focused upon Barraud ever since the premiere of his 'Poème', now frequently played. This new work of the young composer has added to his success.

Youth's cry for a place in the sun finally decided Pierre Monteux to give youth a chance, in spite of the danger of



Germaine Tailleferre



Lupinazki

Henry Barraud

sun-burn. True to his promise, Monteux turned over an entire concert of the Paris Symphony to two youthful virtuosi and three young composers. From the works of Jean Françaix, Jean Hubeau, and Henri Tomasi which figured on the program, one would think that locomotives, airplanes, cerebral calculation, and the glamour of the machine age had definitely faded before a revival of romance.

Françaix Ballet Juvenile

Françaix's ballet 'Le Jeu Sentimental' opened the concert. The scenario treats of an assembly of Sentiments reposing in a garden in the time of Watteau. Conversation, now alert, now confidential, inspires Care-Free to express her joy to be alive. Melancholy opposes languid rhythms. A strongly accentuated Bourrée is danced by Rustics. At the "violet hour" the Sentiments form a ghost-like cortège in the moonlight. The trouble is that Françaix refuses to grow up. He has vivacity, freshness, optimism, cleverness,—but still this bal-



Darius Milhaud

Tipia

let, deprived of its plastic representation, remains too juvenile for a symphony program.

Ancient myths of India have seduced Jean Hubeau, who, although hardly out of his teens, is a first-prize pianist and composer of the Paris Conservatory. Two symphonic tableaux—'Krishna-Govinda', which describes Krishna communicating his splendor to the earth, and pictures the dance of peacocks while all else remains motionless, and 'Cortège to the Temple of Vishnu'—were played. Noble ideas, sincerity of purpose, and orchestral color are found in these compositions, but the lessons of Hubeau's late teacher, Paul Dukas, were still much in evidence.

Tomasi was represented by a suite from his ballet 'La Grisi', which he himself conducted with plenty of verve and command. Although it is admirably written, the music is better suited for the opera house than for the concert stage.

The honors of the day were carried off by Reine Gianoli, tiny pianist, who played Schumann's Concerto, and by Ginette Neveu, violinist, in Tchaikovsky's Concerto.

Berg Concerto Impresses Paris

Alban Berg's concerto for violin and orchestra, his last composition, made a significant impression at its Paris premiere, given by the Paris Philharmonic under Charles Münch, with Louis Krasner, to whom the work is dedicated, as soloist. Comprising two movements, (Andante-Allegretto and Allegro-Adagio), the work is unusual, not only because of Berg's individual language, but also because of the introduction of a chorale near the end. It is said that the death of a dear friend, which occurred as the composer was completing his works, was responsible for the closing pages. These appear to be among the most moving he has ever written. The manuscript bears the words: "In memory of an angel." The text of the chorale inserted in the score reads: "It is enough! Lord, when it pleases Thee, relieve my burden—My Jesus comes—Thus, goodbye O World! I go to a celestial home—I go in peace, leaving here below my great anguish—It is enough! It is enough!" The work was terminated on the shores of the Wörthersee in August, 1935, and with the premature death of the composer it became

(Continued on page 17)

Casella Restoration of Clementi Work Is Performed by the Boston Symphony

Symphony in D Major, Composed in Eighteenth Century, Is Found to Be Interesting Methodically and Harmonically

BOSTON, Dec. 20.

A RECENT development in research among orchestral manuscripts has been the restoration by Alfredo Casella of a complete Symphony in D Major by Muzio Clementi—he whose 'Gradus ad Parnassum' has for more than a century been the admiration and despair of serious students of the piano. To Serge Koussevitzky has fallen the pleasant task of bringing out the newly-edited work, which was placed upon the pro-

grams of the Boston Symphony concerts of Dec. 4 and 5:

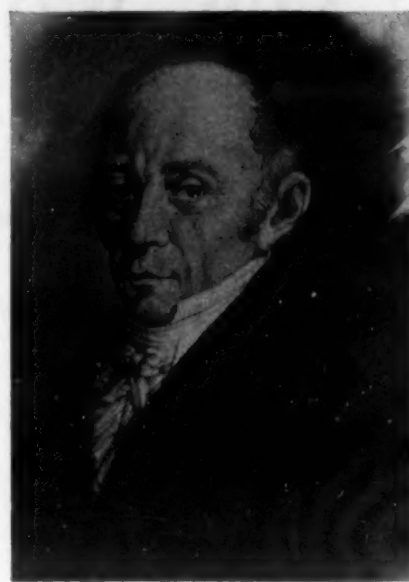
Concerto Grosso, Op. 6, No. 6, in G Minor, for string orchestra.....Handel
Symphony in D Major.....Clementi (revised by Alfredo Casella) (first performances in America)
'A Siegfried Idyl'.....Wagner
'Forest Murmurs,' from 'Siegfried'.....Wagner
Overture to 'Tannhäuser'.....Wagner

The Clementi Symphony stood as the pièce de résistance on the program, thus commanding extraordinary attention. Muzio Clementi, as all pianists know, wrote an endless number of sonatas, sonatinas, and other works for piano in addition to dozens of unclassified works; but perhaps comparatively few musicians have realized that this Eighteenth-Century composer also wrote symphonies. Thus the recent discovery and restoration of these lost manuscripts is almost as romantic as the life and career of the composer.

Born in Rome in 1752, he won fame in England as a child virtuoso pianist, competing in his late twenties with Mozart before the Emperor Joseph of Austria. He was evidently unusually alert to many phases of music-making, for we find him not only composing works of infinite charm, but also engaged in teaching (Cramer, Kalkbrenner, and Moschles were among his pupils) and in manufacturing pianos to supplant the inadequate harpsichord. Only a really brilliant man could have compassed so successfully the various activities in which Clementi engaged.

History of Symphony

The history of the D Major Symphony makes fascinating reading. Unfortunately, space permits only the barest outline, and in somewhat compressed form we quote a paragraph or so from the program book of the Boston Symphony, which reveals that, "in 1871 some fragmentary manuscripts came into the possession of the British Museum, these including an introduction and first movement to a Symphony in D Major. Shortly before the war, these fragments came to the attention of Messrs. Theodore de Wyzewa and Georges de Saint-Foix, noted scholars and musicologists. Their curiosity was probably considerably piqued by the rapturous newspaper comments upon the symphonies in Clementi's day. They made a search of England, but after two years of fruitless investigation they appealed directly to the public, hoping that some one might know of the existence of a manuscript score, or that some one might remember having heard about one or more. Apparently no response was made to this appeal, but in 1917 Dr. William H. Cummings, noted musicologist, died, and left a number of Clementi manuscripts which were sold at auction in London, and through the efforts of Carl Engel were acquired for the Library of Congress at Washington, D. C. When the news of this acquisition reached M. Saint-Foix, he immediately came to America. He found the bulk of the four symphonies, each with portions missing, however, but apparently the mystery of the disappearance of the manuscripts was solved. When he examined them he declared them "a jumble and a chaos of sheets", and it was not until seventeen years later that any step was made to lift them from the world of research to that of performance. Mr. Casella has finally brought this about through infinite piecing together and patient editing. The missing first pages of the D Major Symphony were lo-



Muzio Clementi, Whose Symphony Was Played by the Boston Symphony

cated by Mr. Casella among the papers and manuscripts in the British Museum."

Work in Four Movements

The symphony is in four movements, Andante sostenuto, Allegro vivace; Larghetto cantabile; Minuetto pastorale; and a Finale, Allegro molto vivace, and presumably was heard in the original scoring, yet some of the voice leads are astonishingly unlike those in customary use even as late as the beginning of the Nineteenth Century, and a comparison of this score with other scores of the same period would reveal an unusual employment of the brass. The work is emphatically worthy the efforts of Dr. Koussevitzky and his men, and is interesting, both melodically and harmonically; but much as we enjoyed the performance on Friday afternoon, we felt that a few of Mr. Casella's claims for the symphony and for its composer were slightly extravagant. Nevertheless, it was an unquestionably happy circumstance that brought the work to Dr. Koussevitzky and the Boston Symphony Orchestra for a performance which for virtuosity rivalled that ascribed to the pianoforte performance of the composer himself. Not the least interesting incident connected with this American premiere was that occasioned by a telegram of good wishes from Cecilia Clementi, great-granddaughter of Muzio Clementi, which was read, to the delight of the audience, by Dr. Koussevitzky himself.

The remainder of the program comprised routine works, but the manner of their performance was far from perfunctory. The Concerto Grosso again revealed the string section in top form, as did the first two Wagner items, although why the 'Idyl' and 'Forest Murmurs' should be placed on the same program is somewhat of a mystery, since they are so similar in theme and content.

Sowerby Concerto Played

The second concert of the Monday evening series also featured a first performance—this time a concerto for pianoforte and orchestra by Leo Sowerby, for which the soloist was Joseph Brinkman. The complete program was as follows:

Symphony in C Major, No. 34 (Koechel No. 338).....Mozart
Concerto No. 2, in E Major, for pianoforte and orchestra.....Sowerby (first performance)
Joseph Brinkman, soloist
Symphony in D Minor.....Franck

Interest centered in the new concerto by Sowerby, which strictly speaking, is

not a concerto, but a series of musical impressions written in phrases strongly rhythmical, but not jazz, although they incline toward the old-time syncopation of the cake-walk. As in the cake-walk, emphasis is not on beauty of melodic line, but on the urge of the music, which is angular rather than flowing. Mr. Sowerby's usual harmonic scheme is again employed in this work, with the result that it offers little by way of material which would reveal Mr. Brinkman's ability as an interpretive pianist, although the listener found him to possess a clean, crisp technique entirely adequate to the work he essayed. Under the leadership of Dr. Koussevitzky, the concerto was probably heard at its best, since neither conductor nor soloist appeared to relax his vigilance during the performance.

The Mozart and Franck symphonies were eloquently communicated to an extremely responsive audience.

GRACE MAY STUTSMAN

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD



TIBBETT



MENUHIN



MARTINI



FRANTZ



JEPSON



BAMPTON



ANTOINE

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KINDLER HONORED AT TESTIMONIAL

500 Washington Music-Lovers at Dinner for Founder of National Symphony

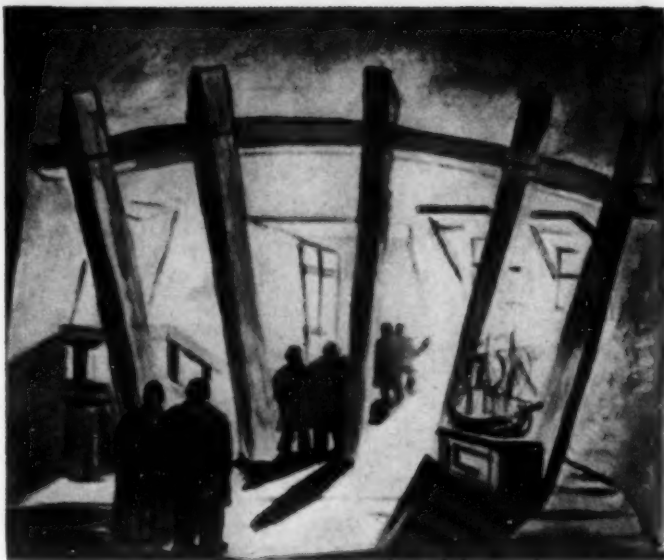
WASHINGTON, D. C., Dec. 20.—Five-hundred musicians and music patrons of Washington honored Hans Kindler, founder and conductor of the National Symphony Orchestra, at a testimonial dinner on Dec. 14 in the Mayflower Hotel. The Washington Music Teachers Association arranged the affair in recognition of the conductor's untiring efforts in giving the Capital an orchestra that has become in five-years' time established as a national symphony.

Mrs. Henry Morgenthau, Jr., wife of the Secretary of the Treasury, spoke in praise of Dr. Kindler and his contribution to the musical life of the capital; and the Very Rev. Edmund A. Walsh, S.J., vice-president of Georgetown University, also talked. Walter Bruce Howe, prominent Washington music patron, who is an officer of the National Symphony Orchestra Association, was toastmaster; and Mrs. Hugo William Hasselbach, president of the Music Teachers' Association, presided. Harry Farbman, new concertmaster of the National Symphony, played a group of violin selections, accompanied by his wife, known professionally as Edith Schiller; and Miss Vera Covert, soprano, was accompanied by Mrs. Dorothy Radde Emery in a group of vocal selections.

Symphony Formed in 1931

Dr. Kindler came to the Capital in 1931, and formed the National Symphony after obtaining the support of several leading patrons of music in Washington. Despite the depression years that beset the orchestra soon after its inception, the organization grew under Dr. Kindler's leadership, and has played ever extending concert seasons since 1931. In addition to its concerts in Washington, the orchestra has played before scores of audiences in important cities throughout the Eastern United States and in Canada. In their tributes to the conductor, the speakers reviewed the history of the symphony, and expressed their appreciation of Dr. Kindler's work in making that history impressive.

JAY WALZ



'Enoch Arden', Scene 2

By GERALDINE DE COURCY

DÜSSELDORF, Dec. 15.

THE first performance of Ottmar Gerster's new opera, 'Enoch Arden', was given at the Municipal Opera in Düsseldorf on Nov. 15 under the direction of Hugo Balzer, one of the most talented of the young German conductors, and one of the most active in the sponsoring of new works. It was to Balzer's initiative that was due the first German production of Richard Hageman's opera, 'Caponsacchi'.

The libretto was written by Karl von Levetzow, and is based on Tennyson's poem. Last year Düsseldorf also presented the premiere of a work by Ludwig Maurick on the same theme, which proved to be short-lived on account of its lack of dramatic interest. This experience of undoubted value to the present authors in that it showed up the treacherous metaphysical depths that so often tempt the German musician and dramatist to folly when they toy with such a theme. This pitfall was care-

fully avoided by Gerster and his librettist, and both seemed bent on minting a work that would appeal to a general public in search of pleasant entertainment. In this they apparently succeeded to a gratifying extent.

Craftsmanship Good

Gerster, who is an instructor at the Folkwang School in Essen, has written a number of vocal and instrumental compositions that enjoy a certain degree of popularity. The music of the present work might be compared in style to d'Albert's 'Tiefland', and is good, honest craftsmanship of the unproblematical order that rigidly avoids any incursions into the linear.

The Germans are groping at present for a new opera style, which boils down to a search for a mode of expression that will please the public, and hold its own in the repertory for more than one season. They therefore welcome a work of this sort, that is compounded of a sufficient number of the essential elements, no matter how heterogeneous

they may be, or how unrelated they are to the textual foundation on which they are mounted.

There is a good deal in the score that would have trouble in making the customary critical grade, such, for instance, as the treatment of the time element. This was not only evidenced by the reiteration, in the orchestral interlude between the second and third scenes, of events that were already dramatically closed, but also by the composer's disregard of a sequence of events, or of the basic importance in a work of this nature of developing an idea through the medium of action. It was all strung very casually together, each episode for itself.

Gerster gave plenty of opportunity for theatrical and orchestral effects, which Balzer seized, and through the liberal injection of his own temperament endowed with an incandescent quality that heightened the natural pathos of the work. The scenery of Paul Waller, and the stage direction of Hubert Franz, had a stark strength that was tuned more to the poem than to its musical



'Enoch Arden', Scene 3

investiture. Josef Lindler gave a strong interpretation of the title role, his heroic baritone having an excellent foil in the ringing tones of the Dutch tenor, Henk Noort, who was at one time an ornament of the Civic Opera in Berlin. The other members of the cast were equally efficient, and were obviously intent on getting below the mere surface of their roles. The whole performance was exceedingly able, both in production and interpretation; and this fact along with its success with the public should guarantee it a career on the provincial stages at least.

NATIONAL SYMPHONY RETURNS FROM TOUR

Bauer Is Soloist in Beethoven List Under Kindler—Philadelphians in Concert

WASHINGTON, D. C., Dec. 20.—The National Symphony, recently returned from a successful Northern tour, gave two concerts before disbanding for the Yule recess. Under the baton of Hans Kindler, conductor, the orchestra gave an all-Beethoven concert on Dec. 13 in Constitution Hall. Harold Bauer, pianist, played the Concerto No. 3, in C Minor, and also gave the first presentation in Washington of the Choral Fantasy. In this work the Combined Glee Clubs of George Washington University participated.

With Eugene Ormandy as conductor, and Mischa Elman, violinist, as soloist, the Philadelphia Orchestra was here for the second time this season on Dec. 8. Mr. Elman gave a brilliant performance of the Tchaikovsky Concerto, and Mr. Ormandy conducted the Brahms Symphony No. 2 in eloquent fashion.

JAY WALZ

Walter Mills Gives Recital in Boston

BOSTON, Dec. 20.—Walter Mills, baritone, gave a recital in Jordan Hall on the evening of Nov. 19. He sang Beethoven's 'Die Ehre Gottes in der Natur'; the Schumann-Heine cycle, 'Der Arme Peter'; Schumann's 'Ich Grolle Nicht'; and 'Wenn Ich in deine Augen seh'; the aria 'Il Lacerato Spirito' from Verdi's 'Simon Boccanegra'; and Peri's 'Invocation to Orfeo'. A bracket of works by Charles Griffes included 'By a Lonely Forest Pathway', the 'Symphony in Yellow', and other works. He was warmly applauded for a program as interesting in content as in performance.

COMPOSERS' CONCERT GIVEN IN ROCHESTER

Hanson Conducts Philharmonic in Compositions by Five American Artists

ROCHESTER, Dec. 20.—The first American Composers' concert of the season took place on Dec. 10, Dr. Howard Hanson conducting the Rochester Philharmonic with Irene Jacobi as piano soloist. The program comprised Edward MacDowell's Suite Op. 42, Frederick Jacobi's Concerto for piano and orchestra, Timothy Mather Spelman's Symphony, a 'Psalm' by David Diamond, and 'Mexican' Rhapsody, by Robert McBride.

The MacDowell suite, one of his early compositions, was played in recognition of the seventy-fifth anniversary of the composer's birth. The Jacobi music, first performed in New York last May, has distinction, but like much of the music now emanating from the American composers, it is cerebral. Mrs. Jacobi, the composer's wife and a well-known pianist, played the concerto with suavity and charm. Aside from the hearing which Dr. Hanson gave them at the symposium he conducted in October, the Spelman Symphony, the Diamond 'Psalm' and the 'Mexican' Rhapsody were all first performances.

The Spelman music, written in classic form, but in the modern idiom, is the latest work of this composer. It is carefully written music, the last movement

using jazz rhythms. David Diamond, still in his early twenties, shows much ability in his 'Psalm', though whether there is any pleasure to be had in listening to such clashing sounds as he uses in the middle section is another matter. Mr. McBride's 'Mexican' Rhapsody uses folk songs of Mexico, and his music has both vitality and humor. The audience greatly enjoyed it. Mr. Spelman, Mr. Diamond and Mr. Jacobi were present in the audience to share the applause.

The third evening concert of the Rochester Philharmonic, José Iturbi, conductor, brought a large audience to the Eastman Theatre on Dec. 3. It was, in the writer's opinion, the best concert the orchestra has presented. Mr. Iturbi led in a virtuoso performance of Weber's 'Oberon' Overture; in an heroic interpretation of Sibelius's Symphony No. 2, in D, and in three groups of charming Spanish music, the first and the last in first Rochester performances. The symphony brought prolonged applause. The Spanish music included Chavarri's 'Acuarelas Valencianas', a suite for string orchestra; Turina's 'La Procesion Del Rocio', vivid descriptive music of a festival and street songs, and three Spanish dances by Granados, written for piano, and orchestrated by Lamotte de Gignon. The audience enjoyed them keenly.

The Boston Symphony, Serge Koussevitzky, conductor, was heard at the East-

man Theatre on Dec. 7, in a program comprising Haydn's Symphony in B Flat, No. 102, 'La Mer', three orchestral sketches by Debussy, and Brahms's Symphony No. 1 in C Minor. Fritz Kreisler, violinist, visited Rochester after an absence of several years, playing at the Eastman Theatre on Dec. 11. The Kilbourn Quartet and Max Landow, pianist, were heard in recital at Kilbourn Hall on Dec. 1. The quartet, composed of Gustave Tintot, first violin; Paul White, second violin; Samuel Belov, viola; and Paul Kefer, 'cello, made its first appearance this season before a cordial audience. The music presented was Brahms's Quartet, Op. 25, for piano and strings; Mozart's String Quartet in B. Flat; and Schumann's Quintet, Op. 44, for strings and piano. Mr. Landow's playing in both the Brahms and the Schumann works was truly magnificent, and the strings presented a finished performance of the Mozart.

MARY ERTZ WILL

Hayden Heads Washington Union

WASHINGTON, Dec. 20.—Arthur C. Hayden has been elected president of the Washington Musicians' Protective Union for the thirtieth consecutive year. Other officers elected were Ralph Fox, vice president; John E. Birdsell, secretary; Harry C. Manvell, treasurer, and Stanley Hertzman, Paul J. Schwartz, George W. Scott, Charles R. Brinton, and Irving Levick, directors.

A. T. M.

CONCERTS: Pre-Christmas Weeks Find Concert Halls Busy

THE holiday spirit permeating the fortnight was intensified by the Christmas programs of the New English Singers, two of which fell within the span. Favorite pianists heard were Rachmaninoff and Guiomar Novaes. Efrem Zimbalist gave a program commemorating his twenty-fifth anniversary. Kirsten Flagstad was welcomed back to the recital platform, and Elisabeth Rethberg and Ezio Pinza were heard in their first duet recital in New York. Emanuel Feuermann gave his own 'cello recital, and a new 'cellist, Ernst Silberstein, made his bow. Among other debutants was William Brownlow, English baritone. Several glee clubs and choruses added to the festivities of the pre-Christmas weeks.

Zimbalist in Twenty-fifth Anniversary Concert

Efrem Zimbalist, violinist. Samuel Chotzinoff, accompanist. Carnegie Hall, Dec. 8, evening:

'La Folia' Corelli-Kreisler
Sonata in D Minor, for Violin Alone.....Ysaye
'Scotch' Fantasy Bruch
'California,' Humoresque on a Tune by Paladilhe Loesser
'The Walnut Tree' Schumann-Auer
'Hark, Hark, the Lark' Schubert-Spalding
'The Witches' Dance' Paganini-Kreisler

This concert had the special significance of celebrating the twenty-fifth anniversary of Mr. Zimbalist's first appearances in this country, and so the occasion took on a festive glamor. As the large crowd of the distinguished Russian violinist's admirers (many other fiddlers from both the concert and the teaching ranks among them)



Efrem Zimbalist

poured into the hall, there was an air of expectancy, as of some special confirmation or justification of their great regard for him as one of the elect; and he did not fail them, for he seemed to rise to greater heights of artistry than ever before.

From beginning to end of the concert he exhibited his commanding technical mastery in its finest perfection, and in his authoritative grasp of everything he undertook, and his unfailing justness of emotional expression, he once more vindicated his ranking among the few real aristocrats of his instrument. The classic dignity of his treatment of 'La Folia', transmuting the technical difficulties into purely artistic ingredients of an artistic whole, made a profound impression at the outset, and this was deepened by his masterful performance of Ysaye's Sonata for violin alone, a work of formidable difficulties and scarcely proportionate musical rewards.

But his outstanding achievement for many was his playing of Bruch's 'Scotch' Fantasy, a work of which most violinists fight shy because of its technical complica-



The New English Singers, Who Were Heard in Two Concerts.
Nellie Carson Is the Lutenist

tions. These did not seem to exist for Mr. Zimbalist, for he solved them with such complete ease, and maintained his breadth of style and his beauty and richness of tone so consistently throughout, conveying at the same time such penetrating sympathy with the varying moods of the composition, that the performance became one of those experiences of inspired and lofty achievement only too rarely encountered, even among the master players.

Similarly imposing was his brilliant manipulation of the most unadulterated Paganini-isms of 'The Witches' Dance', while the delicate muted wistfulness of his playing of Auer's transcription of Schumann's 'Der Nussbaum', erroneously attributed to Schubert on the program, attested the poetic subtlety and the infallibility of his art in a smaller framework. Novacek's 'Moto Perpetuo' and many other extra numbers followed the printed list. Mr. Chotzinoff, who played for Mr. Zimbalist at his first appearances here, filled the role of accompanist with the understanding and authority of long experience.

New English Singers Add Lute Songs to Their Repertoire

The New English Singers, Cuthbert Kelly, director. Town Hall, Dec. 5, afternoon:

MADRIGALS and BALLET
'Fire, Fire' Morley
'What is our life?' Gibbons
'Stay, Corydon' Wilbye
MADRIGALS
'Flora gave me fairest flowers' Wilbye
'Hark, Alleluia!' Morley
'Thule, the Period of Cosmogony';
Weelkes; 'The Andalusian Merchant'
Weelkes

LUTE SONGS
'Whither runneth my sweetheart?' Bartlet
'A Pretty Duck' Bartlet
'Fair, sweet, cruel' Ford
'When from my love' Bartlet
FOLK SONGS
'The Brisk Young Widow' arr. by Warrell
'The Riddle Song' arr. by Warrell
'The Springtime of the Year' arr. by Williams

DUETS and AIR
'How blest the shepherds'; 'Let us wander';
'Sound the trumpet'; 'Corydon and Mopsa';
Purcell

MADRIGALS
'Draw on, sweet night' Wilbye
'Strike it up, Tabor' Weelkes
'My Phyllis bids me pack away' Weelkes

Re-constituted, with two tenors where formerly had been one tenor and one baritone, this familiar and cherished sextet has not altered its personality with its further changes of personnel. Of the ensemble which first came to America only Cuthbert Kelly, bass, and his wife, Nellie Carson, soprano, remain. Two of the others, Dorothy Silk, soprano, and Mary Morris, have been members during the past visits. The tenors, Eric Greene and Peter Pears, are recent recruits. Mr. Kelly has fused the

six into an ensemble indistinguishable from that on which the fame of the English Singers was built. It remains the vocal chamber music group *par excellence*.

Not content, however, to go on singing only madrigals, ballets, an occasional motet and various arrangements of folk songs, the sextet this year is including songs of the lutenists. This is made possible by Nellie Carson's proficiency on the Elizabethan instrument. In announcing this part of the program, Mr. Kelly advanced for her the claim that she is, today, the only musician who

both plays the lute and sings at one and the same time. By that as it may, her audience was delighted not only with her solo, 'Fair, Sweet, Cruel', and a troubadour extra, but a duet with Mr. Greene and a quintet sung by the others while she supplied the accompaniment. Very pleasurable also were the Purcell duets and air, with piano accompaniment played either by Mr. Kelly or Mr. Pears.

The a cappella madrigals and part-songs were not to be crowded out of first place, however, by these departures. One of the most interesting was the double madrigal, 'Cosmogony' and 'The Andalusian Merchant', linked by a common refrain. The smoothness and fineness of texture of the singing improved as the program progressed and the madrigals placed late in the list were particularly notable in the expressiveness of their achievement. Old favorites like 'Now Is the Month of Maying' and 'Pretty Peggy Ramsay' were extras that further delighted the audience.

Hindemith Novelty in Program by Feuermann

Emanuel Feuermann, 'cellist. Wolfgang Rebner, accompanist. Carnegie Hall, Dec. 11, evening:

Variations in E Flat; Sonata, Op. 102, No. 1 in C Beethoven
Sonata in A Minor Schubert
Sonata for 'cello alone Hindemith (first time)
Introduction and Polonaise, Op. 3 in C Chopin (first time in Mr. Feuermann's concert revision)

'Après un rêve' Fauré
Hungarian Dance Brahms
'Zapateado' Sarasate
There is a special virtuosity in the playing of Mr. Feuermann which makes his performance something more, something greater, than just a 'cello recital. He has mastered his instrument. This fact is, by now, an old story. But he has mastered it in a way that most virtuosi do not master their instruments. He treats the 'cello as many players treat the violin, and with as much ease and dexterity. He accomplishes things, principally technical ones, which ordinarily are not associated with the instrument. The program he chose was one, as may be seen, that displayed amply the many facets of his talent.

The novelties were disappointments except in so far as they gave the performer a medium in which to exercise his art. We doubt that Hindemith's standing with concertgoers rose perceptibly or that his reputation for unaffected, esoteric note-writing underwent any revision after this first hearing of his five-movement sonata. The work is cold, thistle-bound for the player, and difficult to grasp. There are some bars of quasi-classicism which do not convince and the general form is that of



Emanuel Feuermann

the antique suite rather than the sonata.

Schubert and Beethoven provided the real meat of the occasion. And in their music Mr. Feuermann showed to the best advantage of the evening. His intonation was virtually perfect throughout, and his tone was one of uncommon richness and vitality. Combined with these was a high sense of style which made of the works, and especially the involved Beethoven, things of particular light and substance. The audience was very enthusiastic and there were many encores.

Rachmaninoff Comes to Carnegie

Sergei Rachmaninoff, pianist. Carnegie Hall, December 5, afternoon.

Organ Fantasia and Fugue in G Minor Bach-Liszt
Sonata, Op. 109 Beethoven
Polonaise in C Minor; Nocturne; Mazurka; Rondo, Op. 16 Chopin
Four 'Etudes-Tableaux', Op. 33 Rachmaninoff
'Sonetto del Petrarca', No. 2 Liszt
'Magic Fire Music' Wagner-Brassin
Etude in E Paganini-Liszt

Whoever enjoys music of the Classical and Romantic schools, and abhors the tonal experiments of the modernists, is likely to find congenial fare at a Rachmaninoff recital. The program chosen by Rachmaninoff for his first recital in New York this year admirably illustrates the fact.

From the beginning of the recital to the end the distinctive Rachmaninoff style of playing was very much in evidence. The attack was determined, incisive; phrases were sharply etched; rhythms were sure-footed, knew exactly where they were going, and always arrived there on time. The peculiar virtues of this style are best brought out in music of an heroic or intellectual order. The performance of the Bach Fugue in G Minor (in the Liszt transcription) was a case in point. The merry staccato subject was never lost in the weaving of the complex contrapuntal web, but always on its entry sang out sharp and clear. There may have been some lovers of Beethoven who did not find the reading of the Sonata, Op. 109, to their taste; but there was no denying its sincerity, and there was never any doubt that the march section was indeed a glorified march. As for the Chopin group, the performances of the Polonaise and the Rondo were especially notable. The stormy subject of the Polonaise was sounded with elemental force.

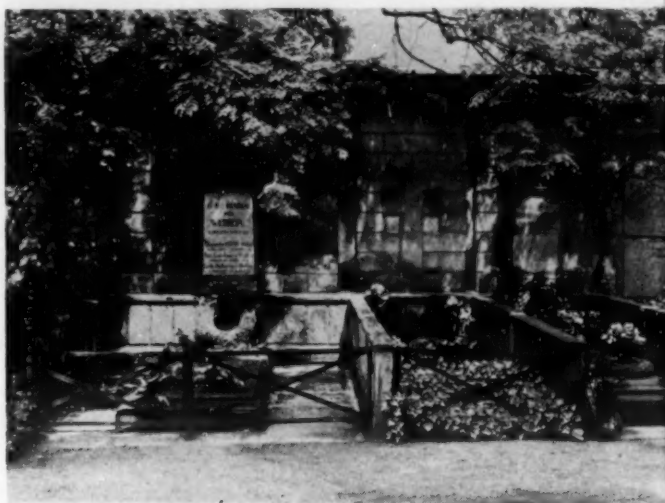
For many listeners the most eagerly-awaited part of the program was probably that devoted to Rachmaninoff's own Etudes-Tableaux. It is always interesting to hear a composer interpret his own works, and the performance of these little studies manifestly pleased the audience.

Rachmaninoff was not at his best in the Liszt 'Sonetto del Petrarca'. For one thing, his tone had not the round, velvety quality required in a melody of the flowing cantilena variety. More important, however, is

(Continued on page 26)

150th Anniversary of Birth of Composer of 'Der Freischütz'

Grave of Weber in the Catholic Cemetery, Dresden, Where He Was Re-Buried Eighteen Years After His Death in London



Carl Maria von Weber, a Painting by Ferdinand Schimon



Photos: Courtesy German Railroads

Weber's Summer Residence in Hosterwitz, Near Dresden, Where part of 'Freischütz' Was Written

WEBER MILESTONES

- 1786—Born Dec. 18, at Eutin, Province of Oldenburg, Germany.
- 1800—His first opera, 'Das Waldmädchen,' produced in Freiberg.
- 1804-1806—Kapellmeister of the theatre at Breslau.
- 1811—His comic opera, 'Abu Hassan,' produced at Darmstadt.
- 1817-1826—Kapellmeister of the German Opera in Dresden.

- 1820—His music to Wolff's 'Preciosa' well received on first production in the Berlin Opera House.
- 1821—His 'Freischütz,' first authentic German opera based on national folk-lore, produced on June 18 in Berlin with outstanding success. (This

- event is often called the beginning of the Romantic Movement in German composition.)
- 1823—His 'Euryanthe,' produced in Vienna in September, is coldly received.
- 1826—His 'Oberon' receives enthusiastic reception at its first performance on April 12 in the Covent Garden Theatre.
- 1826—Died, June 4, in London.
- 1844—Body removed to family vault in Dresden.

ENGLAND ADDS TWO OPERAS TO NATIVE LIST

Coates's 'Pickwick' and Quilter's 'Julia' Given by the British Music Drama Opera Company at Covent Garden—Dickens Novel Is Basis of Libretto

By BASIL MAINE

LONDON, Dec. 15.

IN my last article I referred to the British Music Drama Opera Company's season at Covent Garden. One of the results of the season, which was under the direction of Albert Coates and Vladimir Rosing, was the addition of two new works to the list of English operas: Albert Coates's 'Pickwick,' and the light opera by Quilter, 'Julia'.

The first thing to note about Coates's 'Pickwick' is that every line of the libretto is taken from Dickens. As for the music, it is robust, breathless and fluent, and therefore a suitable partner for the story. Its defects lie in the fact that it provides few points of repose, and gives but little clue as to character. Another lack is that it rarely leaves the impression of a determined style. The influences (of Strauss, for example) have not been assimilated. Yet again, I could not feel that the very real problem of setting Dickens's dialogue as recitative had been happily solved. Admitted, the problem is a big one, but Mr. Coates seems to have been content to let it remain a big problem.

As against all this, the opera does provide some entertainment, and that is much in its favor. The Straussian accent of the scene between Tupman (Francis Russell) and Rachel (Enid Cruikshank) did not interfere with my delight in the music as such. And I liked the music written for Jingle, though Henry Wendon had not quite ministered to the characteristics of the

part. Enchanting, also, is the waltz music devised for the game of blind man's buff at Manor Farm. I would sum up my impressions by saying that although Coates's 'Pickwick' is not a work of genius, it is nonetheless too full-blooded and high-spirited a creation to permit boredom.

From Comedy to Covent Garden

Quilter's 'Julia' was the means of bringing a comedy actress to Covent Garden as a singer. This was Margaret Bannerman, who sang the title role. The libretto is by Mr. Rosing and Caswell Grath, and the lyrics are by Rodney Bennett.

The composer has confessed that in



As Phiz Saw Pickwick

writing the work he has been influenced by Sullivan, Offenbach, and Johann Strauss; or, rather, he has been influenced by his admiration of these composers. This does not mean that he has merely reproduced their kind of music, but that their example has led him to develop that most important quality in theatre music, personal style. Quilter's is a most charming style; and whether he is writing a polka, waltz, duet, or quartet ('Julia' includes all these), it is always clearly apparent. Part of the charm is found in the fact that the composer never seeks to travel beyond the limitations of that style. On the other hand, in some of the songs in this work, he has found fresh ways of expressing the wistful quality of his imagination, notably in Julia's songs in the first act.

The performance of Elgar's 'Gerontius' by the B. B. C. Orchestra and choral society in the Queen's Hall on Dec. 2 was an outstanding event. Dr. Adrian Boult was the conductor. His performances of Elgar's scores have always been remarkable for clarity of detail and balance, and in these respects this was the best of his interpretations. The conscientious study which he gives to Elgar's music in all its aspects appears in the phrasing and in his way of achieving true climax. He controls the music without counteracting its impulse; he interprets it without personal intrusion. These qualities and characteristics made 'Gerontius' one of the best choral performances the B. B. C. has given us for a long time. The choral singing was admirable, both as regards tone and diction. So, too, was the solo singing of Muriel Brunskill (The Angel) and Heddle Nash (Gerontius). With every performance of the title-role Mr. Nash has deepened his perception of Elgar's music. Certain details of his interpretation of the text could be improved, but the fact remains that

Composer of 'Julia' Attains a "Personal Style"—The B. B. C. Orchestra and Chorus Give Elgar's 'Gerontius,' and Offer Newly-discovered 'King Lear' Overture by Haydn

he sings the part as finely as anyone now alive. Horace Stevens was heard as the Priest and the Angel of the Agony. It seemed to me that he was laboring that splendid voice of his.

Newman Poem Raises Controversy

Some recent writing in England on the subject of Elgar's 'Gerontius' has given the impression that Cardinal Newman's text was an obstacle in Elgar's path. One writer who was at pains to show the unsuitability of the text for musical treatment regarded the poem as a tragic plot (which it was never intended to be), and the hero as a character in a theatre-piece (which he obviously is not). Then he proceeded to praise Elgar for achieving the almost impossible, and for rising above problems so successfully that we no longer noticed the weaknesses of the libretto. But surely the simple fact is that Newman's poem inspired the composer to set it to music. In my 'Life of Elgar' I have offered enough evidence to show that the poem was not an obstacle but a spring releasing the imagination.

In the program of the B. B. C. studio concert on Dec. 13 was an Overture to 'King Lear,' by Haydn. The manuscript was recently discovered by Dr. Karl Geiringer, together with other incidental music for the play. This, was therefore, probably the first performance of the overture since Handel's lifetime.

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Barbirolli's Appointment

THE directors and the management of the New York Philharmonic-Symphony have met squarely one of the strongest and most persistent of legitimate criticisms of their orchestra. They have determined on a one-conductor policy and named the conductor. The parade of guests and the disturbances due to split seasons presumably will end. Mr. Barbirolli's engagement, which is for three years, meanwhile will have full opportunity to bear fruit. Disagreements were to be expected over the choice of almost any conductor actually available. For Mr. Barbirolli there lies ahead a truly golden opportunity.

Weber—An Anniversary

CHIEFLY in Central Europe, but also more occasionally elsewhere, the music of Carl Maria Friedrich Ernest, Freiherr von Weber, is being given a note of special interest, by reason of the hundred and fiftieth anniversary of Weber's birthday, falling within the month. The date of December 18, 1786, commonly listed as that of Weber's nativity at Euten in Oldenburg, has long been questioned by scholars with a penchant for exactness in dates. But since no one has proved that another date should be substituted, anniversary celebrations in Germany have been carried forward on the assumption that Dec. 18 should be as good a day to celebrate as any.

In America, with no such special pride in Weber as is natural to those of his countrymen who regard him as the great bridge between Mozart and Wagner in the development and emancipation of German opera, the anniversary has brought no unusual number of Weber performances. The Overtures to 'Oberon', 'Freischütz' and 'Euryanthe' are being played by or-

chestras as they annually are played—neither every day nor at such extended intervals as to be in any sense neglected. Not at the Metropolitan or elsewhere is one of the Weber operas in the continuing American repertoire, a circumstance much regretted by the historically-minded and by those who have a special affection for 'Freischütz' and 'Oberon'. The former, which first appeared in the Metropolitan repertoire as far back as 1884, the second season of the New York institution, has not been heard there since 1928, and the latter, which did not come into the repertoire until 1918, has been absent from the boards for a full sixteen years. 'Euryanthe', which had a single season of attention in the late 1880's and another such season twenty-two years ago, would come to the eyes and ears of present-day patrons of the opera as almost a complete novelty. The early, and relatively unimportant, 'Abu Hassan' was accorded a WPA production in New York last year and was presented also at the MacDowell Club about three years ago.

A relatively rare appearance of Agatha's air, 'Leise, Leise' from 'Freischütz', or Rezia's scena, 'Ocean, thou mighty monster' from 'Oberon', seems to be about all that concert vocalists of the day are willing to concede to Weber. Pianists, too, are chary of his music, although in recent memory the Konzertstück for piano and orchestra has figured on New York programs, and teachers have not entirely jettisoned the Rondo Capriccioso as a teaching piece for facile young fingers. During the current month, patrons of symphonic concerts in New York have listened to a 'cello concerto, which was in fact a transformation of a work in this form composed by Weber for clarinet. Though this does not pretend to be a comprehensive list of music by Weber included in programs of the last several years, either in New York or elsewhere, it is indicative of the relatively slight consideration given this music by those who determine the content of programs, operatic, orchestral or of a recital character.

* * *

The world continues to think of Weber primarily as an opera composer—and, in view of his historical importance in the development of the German lyric theatre, no doubt this view is a reasonable one. But a glance at the long catalogue of cantatas, masses, Lieder, ballads, romances, symphonies, overtures, orchestral dances, marches, concertos and other concerted pieces with orchestra, piano compositions for two and four hands, and chamber music in the form of works for piano and other instruments, will serve as a sufficient and perhaps timely reminder that Weber was prolific in a variety of forms and must have had high hopes for recognition elsewhere than on the lyric stage.

The son of a restless director of travelling theatrical troupes, it was in the blood, however, for Weber to make his mark as a composer of music for the stage, rather than to rival Beethoven as a symphonist or Schubert as a composer of the Lied. The same destiny that decreed he should pave the way, in a sense, for Wagner, ordained also that he should sacrifice his life prematurely in the completion and preparation for performance of one of the theatrical works which was to perpetuate his name. 'Oberon', which brought the tubercular victim to his death from exhaustion in 1826, has remained an altogether heartening example of true opera in English, the German Weber having proved better than many an English-born or American composer, that English is an operatic language—and this in spite of the commonplace character of Planché's libretto.

Every conservatory student knows, of course, the importance of Weber in the blossoming of the romantic movement in middle Europe. The anniversary prompts the wish that the sound of his music could be as familiar as preachments anent his eminence.

Personalities



After a Successful Season with the Chicago City Opera During Which She Sang Desdemona in 'Otello', Having Learned the Role in One Week, Edith Mason Is Spending the Holidays in Canada Together with Her Daughter Grazielle Before Rejoining the Metropolitan Opera Company Early in January

Arbos—The Spanish conductor, Enrique Fernandez Arbos, is reported to have escaped from war-torn Spain and is now living at Hendaye in France near the Spanish border.

Moore—It is rumored that Grace Moore has been chosen to represent Lena Geyer in the forthcoming screen version of Marcia Davenport's novel about the great Wagnerian artist of the Metropolitan Opera.

Weill—The composer of the score accompanying the play, 'Johnny Johnson', Kurt Weill, says that theatre music is more than "incidental", and that it strikes him as indispensable for the highest imaginative effects in the theatre.

Milhaud—The incidental music to the drama, 'The Conqueror', which is shortly to be produced at the Theatre de l'Odéon in Paris, is the work of Darius Milhaud.

Stueckgold—Although a native of England with an English mother and a German father, Grete Stueckgold has decided to become an American citizen and is taking out her first papers.

Thorborg—The Metropolitan's newly acquired contralto, Kerstin Thorborg, who made her American debut as Fricka on the opening night of the new season, is the wife of Gustaf Bergmann, the director of the opera in Gothenburg, Sweden. He is an accomplished linguist and acts as interpreter for his wife.

Robeson—A feature of the motion picture founded upon Sir Rider Haggard's novel, 'King Solomon's Mines', now being filmed in England, will be Paul Robeson's singing of three songs especially composed by Mischa Spoliansky. Robeson is being co-starred in the film with Sir Cedric Hardwicke and Roland Young.

Rosenthal—"I do not see any progress", said Moriz Rosenthal, who recently played to a sold-out house in New York, sixty-four years after his public debut and fifty years after his American debut. "I will not say there are no talents, but on the whole the music of today cannot be compared with the piano literature that shook the world—the masters!"

CHICAGO IS HOST TO MUSIC TEACHERS

National Association Enlists Noted Speakers in Four- day Conclave

CHICAGO, Dec. 22.—The city is prepared to act as host for the coming week to the Music Teachers National Association during its four-day session to be held at the Palmer House here on Dec. 28, 29, 30, and 31. With President Earle V. Moore, of the University of Michigan, presiding, this fifty-eighth annual meeting will open with an address of welcome from Edward J. Kelley, mayor of Chicago, on Monday morning and will proceed immediately to professional considerations, with Henry Purmort Eames, Frederic B. Stiven, and William S. Larson as speakers at the first general session. A musical interlude will be furnished by the Mischakoff String Quartet.

An orchestral demonstration, provided by Hans Lange and the Chicago Civic Orchestra, and a voice forum will be features of the afternoon, to be followed by a choral service at the University of Chicago in the evening. Speakers for the general session Tuesday will be Harold Spivacke, Otto Ortmann, Oliver Strunk, Donald M. Ferguson, and Roy Dickinson Welch, who will present a conspectus of the field of musicology. After some music by the Philharmonic Quartet, the point of view of comparative musicology will be voiced by Helen Roberts, Carlton Sprague Smith, and Otto Kinkeldey. A luncheon of the National Federation of Music Clubs, with Mrs. John Alexander Jardine presiding, will precede the musicology forum, held jointly with the American Musicology Society, when talks will be given by Carl Bricken, Benjamin F. Swalin, Leland A. Coon, and Hugo Leichtentritt, with Dr. Otto Kinkeldey as chairman.

Ganz Toastmaster

Peter Dykema and Osbourne McConathy will conduct the music education forum, which will share the afternoon with a piano forum, directed by Edwin Hughes, and several other events. The annual banquet will be held that evening, with Rudolph Ganz as toastmaster and Dr. John W. Studebaker as principal speaker.

A symposium on Federal legislation for music will open the day on Wednesday, with Dr. Howard Hanson in the chair. Discussions will be led by Leo Fischer, Mrs. Frances E. Clark, Ernest LaPrade, and Dr. Nikolai Sokoloff. The annual M. T. N. A. meeting and luncheon on Wednesday will be followed by a choral demonstration and forum directed by Edgar A. Nelson. In the evening the American Choral and Festival Alliance dinner and the Phi Mu Alpha fraternity banquet will be the features. Later the Lane Technical High School Orchestra is scheduled for a concert under Oscar W. Anderson.

The last general session on Thursday morning will be held jointly with the National Association of Schools of Music, with Dr. Hanson presiding. A series of discussions of important problems in the education of the music student will be the theme, with John J. Landsbury, Wallace Goodrich, Albert Riemenschneider, and P. G. Clapp as leaders. Business meetings of Phi Mu Alpha and the National Association of Schools of Music will bring the conference to a close on Thursday afternoon.

What They Read Twenty Years Ago

MUSICAL AMERICA for December, 1916



Glimpses of the Metropolitan's Production of Zandonai's 'Francesca da Rimini'. Upper Left, Giorgio Polacco, Who Conducted; Lower Left, Pasquale Amato (Gianciotti) and Giovanni Martinelli (Paolo); Center, Martinelli and Frances Alda (Francesca); and Right, Amato and Bada (Malatestino)

Bygone Novelty

Zandonai's Opera Receives Its First American Hearing. 'Francesca da Rimini' Carefully Prepared and Admirably Performed at the Metropolitan. High Individual Honors to Conductor Polacco and to Mme. Alda, Amato, and Martinelli in the Leading Roles.

1916

Some Good Opera

At the Metropolitan: 'Iphigenia and Tauris', 'Samson et Dalila', 'Il Trovatore', 'Manon Lescaut', and 'Boris Godounoff'.

1916

Those Wunderkinder!

"We are hard at work", writes Albert Coates from Petrograd, "on a new opera by our youngest genius, Prokofieff".

1916

Versatile Fritz

Kreisler at Piano for de Warlich. Mr. Kreisler is a superbly talented pianist. Furthermore, he is a great accompanist. New York has heard no greater accompanying in a decade.

1916

We Can't Do Everything!

"I would give anything", said Mme. Paderewski, looking on at a skating party at the Hippodrome, where she is dancing. "If I could learn thee skating, but c'est ass not for me!"

1916

An Oily Voice?

Ada Marie Castor, soprano, was the assisting artist at an organ recital at the Boys' High School last week.

1916

ANNIVERSARY OBSERVED

Delta Omicron Marks Twenty-seventh Year of Existence

On Dec. 13 Delta Omicron, national music sorority, celebrated the twenty-seventh anniversary of its founding. All chapters held a meeting in commemoration of the event. The general theme of the programs was 'The Ideals of Delta Omicron'.

Alpha chapter joined Eta chapter and the Cincinnati alumnae chapters in a banquet at the Gibson Hotel in Cincinnati on Dec. 5.

Beta chapter joined the Detroit alumnae chapter in a musicale at the Detroit Institute of Musical Arts on Dec. 13.

Delta Epsilon chapter united with the Milwaukee chapter in giving a joint dinner, bridge and musicale in Dec. 14 at the Wisconsin Club in Milwaukee.

Pi, Psi, Lambda, and the Chicago alumnae chapter met together.

Musicians Emergency Honors Artists' Wives at Luncheon

Wives of noted artists who have been supporters of the Musicians Emergency Fund were honored at a luncheon on Dec. 15 in the St. Regis Hotel, New York. Mrs. Vincent Astor presided and introduced Mrs. Walter Damrosch, Mrs. Ernest Schelling, Mrs. Albert Spalding, Mrs. Efrem Zimbalist, Mrs. Ernest Hutcheson, Mrs. Josef Lhevinne, Mrs. Lawrence Tibbett and Mrs. Jascha Heifetz. Mrs. Josef Hofmann, Mrs. Felix Salmond and Mrs. Samuel Barlow were unable to be present.

Speakers for the occasion were Mrs. James Roosevelt and Lily Pons. Both speeches were broadcast over WEA. Mrs. Astor announced that Martha Deane, radio commentator, had offered a part of the proceeds of her new book to the fund. A dinner for Lucrezia Bori, with the fund as beneficiary, was announced for Jan. 3.

NOVELTIES FOR PARIS PUBLIC

(Continued from page 11)

her own requiem.

Beneath Berg's search for sonorous effects, and piercing the interesting rarities, one finds human tenderness and emotional warmth. Although the violin has its share of technicalities, it remains a part of the ensemble, and participates in the general emotive scheme. The theme is sometimes lifted from the orchestral mass to soar with the soloist's imagination; sometimes it is found reflected in various sections of the many-voiced instrument obedient to the conductor's will. A perusal of the score reveals the extreme care with which the composer has marked every phrase, bow, and breath. No detail of expression is left unnoticed, and every thematic fragment is brought to the conductor's attention through special markings of the composer's invention.

Introduction Built on Arpeggio

A slow introduction, ten measures in length, is built upon a violinist's most natural gesture: an arpeggio on the open strings. The intervals are subsequently changed, augmented to sixths or sevenths, and rendered highly expressive. They are imitated by the accompanying clarinets and harp. An expressive principal theme in rising sevenths is introduced by a solo bass-viol. The alto and bassoon accompani-

ment is chromatic, but tonal, and lays a foundation upon which the solo-violin enters with an atonal (or distantly related) fragment built upon ascending thirds. Development follows; new material, "un poco grazioso", is added; and the soloist is given technical flourishes while lyricism is continued in the woodwinds and brasses. The principal theme is recalled for a moment by the soloist; then two clarinets with pizzicato accompaniment announce the Allegretto-scherzando. Here one finds allusions to ninth-chord harmonies, Viennese-like melodies in agreeably sounding thirds deftly modernized, and a sudden burst of energy when the ascending theme previously heard is transformed. The Allegro, which follows, has the free rhythm, forceful effects, and instrumental bravura characteristic of a vast cadenza.

The Adagio, beginning with the chorale played by the solo violin alternating with a choir of clarinets, was the most moving part of the entire work. Gradually the chorale is amplified by the full orchestra; it attains a summit and gently subsides into B Flat Major harmony with an added sixth, as the soloist plays the ascending theme; and the first violins recall the arpeggio on the open strings, which is continued down by the bass-viol to B Flat. Louis Krasner achieved a personal success for his technical and interpretative powers.

"GREATEST SUCCESS in His Brilliant Ca

MARTINELLI

AS "Otello"

A New Triumph for the
Metropolitan Opera Association's Great Tenor

In
San Francisco

"Powerfully, incisively..."

In few of his roles is he so penetrating a histrion as he was last night. Quickly in turn and by contrast he expressed Otello's imperiousness, his lovable sincerity, and his maddened pathetic fury.

Superb Singing

Martinelli's singing filled out the splendor of Verdi's most heroic tenor role powerfully and incisively.

—San Francisco Examiner—Nov. 21, 1936.

"None so satisfying..."

Upon the shoulders of Martinelli, the mantle of Tamagno falls. There have been other great Otellos—but none so satisfying nor vocally so perfect as the great Italian singer Martinelli who so expertly unfolded its difficulties and beauties to us last evening.

When we consider that Martinelli can sing tellingly an Edgardo in 'Lucia'; a Rodolfo in 'La Boheme' with the same elasticity of a lyric tenor, and that the role of Otello is considered the most taxing in the repertory of a robusto, one must admire him for his amazing achievement and congratulate him for his courageous and artistic feat.

—Chicago American—Nov. 28, 1936.

"Martinelli's
Otello sensational..."

Mr. Martinelli, whose voice, rather than declining, seems to progress from season to season in power and ease, gave a truly stupendous performance, and portrayed the character of the jealous Moor... with overwhelming force.

—Musical America—Dec. 10, 1936.

In
Chicago

"Brilliant"

The enormous resistance to... has developed his very brilliant... him well in this inexorable... role. The nervousness of his... suits a part to which he ple... baric frenzy. His imperson... found new respect for Mr... and for his sensitiveness, whi... didly competent handling of... tioned an assignment.

—Chicago Daily...

"Amazing ex..."

Each decade seems to bring t... ful enough to sustain the eno... title role. Vocally Martinelli... trumpet all the Moors' venzie... de force, an amazing exhibitio... durance, both vocally and dr...

—Chicago Herald and Ex...

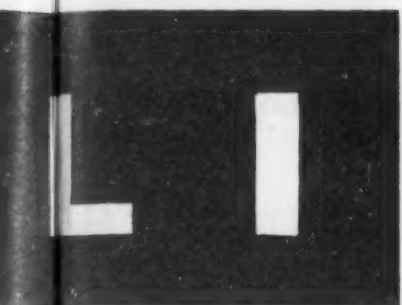
"Greater su..."

Otello, restored after several... duced Giovanni Martinelli... which role he achieved the g... his long and brilliant career... of Venga la Morte as well as N... Sublimi Incanti were divere... a beauty of tone and timbre... noticed even in Martinelli hi...

—Musical C...



Career . . .



In
Chicago

Brilliant . . .

resistance to which Mr. Martinelli's very brilliant tenor voice serves as an inexorable Shakespeare-Verdi title. The intensity of his temperament likewise which he plentifully imparts a baritone impersonation is vehement. I expect for Mr. Martinelli's schooling given while witnessing his splendid handling of so heroically proportioned.

Chicago Daily News—Nov. 28, 1936.

ing exhibition . . .

is to bring to opera a tenor power to sustain the enormous demands of the role. Martinelli is such a one. He can sing Moor's frenzies. His Otello is a tour-de-force exhibition of power and energy, and dramatically.

Herald Examiner—Nov. 28, 1936.

ates success . . .

After several years' absence, introducing Martinelli as the fiery Moor, in which he achieved the greatest success here in his career. . . . Martinelli's singing of the role as well as Miseria Mia and Addio, were delivered powerfully and with a trumpet-like sonority seldom heard from Martinelli himself.

Musical Courier—Dec. 12, 1936.

AND



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OPENING LONDON'S CORONATION SEASON

in the role of the Moor

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BOSTON FLUTE CLUB OPENS ITS SEASON

Lists Works by Boccherini, Beethoven, and Chausson on First Program

BOSTON, Dec. 20.—The Flute Players' Club of this city, one of the unique chamber music organizations of the country, opened its 1936-37 season in the ballroom of the Hotel Vendome on Dec. 6. As in former years, the programs are under the musical direction of Georges Laurent, first flutist of the Boston Symphony, and upon the occasion of this initial program—which incidentally was the club's eighty-third concert—the material offered was greatly enjoyed by a large audience. The works presented included Boccherini's Fifth Quintet, Op. 13, for two violins, viola and two 'celli, played by Gaston Elcus, Norbert Lauga, Jean Lefranc, Alfred Zighera, and Leon Marjollet; the Beethoven Serenade, Op. 25, for flute, violin, and viola, played by Georges Laurent, Gaston Elcus, and Jean Lefranc; and the Chausson Piano Quartet, played by Elcus, Lefranc, and Zighera, with J. M. Sanroma at the piano.

Pianists Make Debuts

One of the outstanding debut-recitals so far this season was that of Ania Dorfmann, young Russian pianist, who was heard in an interesting program in Jordan Hall this month. Miss Dorfmann displayed an amazingly accurate technique and a brilliant style, coupled with a modest bearing, which won her an ovation from the very large audience. Another promising young pianist is Frank Glazer, also heard in a debut recital in Jordan Hall. Mr. Glazer evidently knows his way about, and revealed a good touch and finger technique. A large and musically distinguished audience gave him a warm welcome. Still another pianist to be heard here for the first time was Ruth Klug, who played a program not too well chosen. A rather small but very friendly audience greeted Miss Klug.

Jean Bedetti, veteran first 'cellist of the Boston Symphony, was heard in recital in Jordan Hall this month, having as accompanist Bernard Zighera, first harpist of the orchestra. Mr. Bedetti was warmly greeted after an absence from the recital platform of several years.

Turning for a moment to the vocalists, we record the Boston debut of Dorothy Bacon, a young contralto who has been heard at various times and places in Gil-

bert and Sullivan operas, and in the more serious of operatic performances in Chicago and Mexico City. Conrad Forsberg was at the pianoforte, and the Jordan Hall audience was friendly.

In Symphony Hall, Serge Rachmaninoff was heard in a recital which created the greatest enthusiasm among his listeners, who, as usual, demanded what was virtually an extra program of encores before allowing him to depart.

Under the auspices of the Boston School of Occupational Therapy, Lauritz Melchior has given the second concert in the series of Boston Morning Musicales in the ballroom of the Hotel Statler. A capacity audience gave Mr. Melchior an enthusiastic welcome in this, his appearance here as a solo-recitalist. Lloyd Strafford was at the piano.

Manton and Wagner Works Given

The Composers' Forum-Laboratory has presented Robert W. Manton and Joseph Wagner during the past fortnight. Mr. Manton's works reflected to a marked degree the influence of MacDowell, and, as might be surmised, proved melodious and easy to listen to. Mr. Wagner is an assistant music supervisor in the Boston public schools, and although he has written a considerable number of works, some of them of pretentious proportions, it can not be truthfully said that he has yet acquired a method of expression distinctively his own.

GRACE MAY STUTSMAN

HART HOUSE QUARTET HONORED AT DINNER

Canadian Club Hears Ensemble After Its Return from Southern Tour

Returning to New York after a southern tour, the members of the Hart House Quartet were guests of honor at a dinner given by the Canadian Club in the Waldorf Astoria on the evening of Dec. 13. After dinner the quartet—James Levey, Harry Adaskin, Milton Blackstone and Boris Hambourg—played Mozart's D Minor and Dvorak's F Major quartets for an enthusiastic audience which included Sir Gerald Campbell, British consul in New York, and the Canadian and Australian trade commissioners. Several encores were demanded.

Their southern tour took the quartet to Kentucky, North Carolina and Vir-

ginia. On Dec. 10 they gave a concert in Bridgeport, Conn., with Harold Bauer, and on Dec. 14 they played at the MacDowell Club in New York. After the holidays, they will leave on Jan. 2 for a tour to the Pacific Coast.

Syracuse Chorus Gives Handel's 'The Messiah'

University Group Marks Twenty-fifth Year of Activity

SYRACUSE, N. Y., Dec. 20.—The Syracuse University Chorus under Dr. Howard Lyman celebrated the completion of twenty-five years of activity on Dec. 10 with a performance of Han-



Bachrach
Dr. Howard Lyman, Conductor of the Syracuse University Chorus

del's 'The Messiah'. The soloist were Ethyl Hayden, soprano; Maurine Palmer, contralto; Arthur Kraft, tenor; and David Blair McClosky, bass; Horace Douglas, for eight years organist for the chorus, was the accompanist.

The chorus of 200 voices sang with admirable precision and nuance; the contrapuntal outline was never obscured, even in the boldest fortissimi. Dr. Lyman, who has been the conductor of the chorus since its inception, judged his effects wisely, the result being that the entire performance was of high calibre.

Mr. Kraft sang the aria 'Thou Shalt Break Them' with vigor well befitting it; Miss Hayden gave an intelligent conception of the soprano role, and Miss Palmer and Mr. McClosky were more than adequate.

H. S.

BOSTON PLAYERS GIVE A CONCERT IN TOLEDO

Koussevitzky Conducts Works by Ravel, Brahms, Berlioz, and Stravinsky

TOLEDO, Dec. 20.—The Boston Symphony gave the annual program for members of the Art Museum in the Peristyle on Dec. 11. Mr. Koussevitzky opened with the lively 'Roman Carnival' Overture of Berlioz, and then delighted the audience with its first hearing of Stravinsky's 'Le Baiser de la Fée'. Still in a ballet mood, he followed this with Ravel's 'Daphnis and Chloe'—all very enchanting, but it took the Brahms Second Symphony to scale the heights.

Sunday concerts in the Art Museum so far this month have presented Maurice Pedersen, organist; the Orpheus Club, John Gordon Seely, director; and Esther West, pianist.

H. M. C.

BOJANOWSKI LEADS MINNEAPOLIS MEN

Conducts Two Novelties by Rozycki and Noskowski—Bodanzky Departs

MINNEAPOLIS, Dec. 20.—Jerzy Bojanowski, Polish conductor, assumed for two concerts the reins of the Minneapolis Symphony—the third guest of seven to lead the orchestra this season.

Mr. Bojanowski revealed a capable if not a markedly individual style in his conducting. His reading of the Schumann Fourth and the Tchaikovsky Sixth symphonies was that of a man who, though conversant with his material, failed to give it the spark or communicative magic which make it memorable after other interpretations are forgotten.

He presented two novelties hitherto unheard in Minneapolis—'Stanczyk the Jester', by Ludomir Rozycki, and 'The Steppe' by Noskowski—both of which were skillfully descriptive and beautifully played. An interesting feature of his program was Scriabin's 'Poem of Ecstasy', not played here in several years, and interpreted with great intensity.

Artur Bodanzky's term was successfully terminated by two outstanding programs, in which his authority in Wagner was impressively revealed. Mr. Bodanzky made a very real 'hit' in the Twin Cities.

Anne Mundy in Local Debut

Of unusual interest was the debut of Anne Mundy, pianist, after years of study and recitalizing abroad. The program was given in St. Paul under auspices of the Schubert Club, and proved in every way a confirmation of expectations concerning Miss Mundy's art. In a well-arranged program, she showed temperament, individuality, and an ability to draw life and color from her measures. Her technique is a well-rounded one. Her chief triumphs were the Bach Chromatic Fantasy and Fugue and Ravel's Sonatine.

The Odin Male chorus, led by George Hultgren, has been heard in its annual fall concert, pleasing an audience with a program largely devoted to Scandinavian repertoire, with Ann O'Malley Gallogly, contralto, proving an exceptional soloist. William Lindsay, pianist, and University of Minnesota music faculty member, made a successful appearance in the Tchaikovsky B Flat Minor Concerto with the University Symphony under Abe Pepinsky.

The performance of Mendelssohn's Oratorio, 'Elijah', by the newly-founded Mendelssohn Glee Club, drew from the east, Richard Bonelli, Joseph Bentonelli, and Gre'e Stueckgold, with Adair McRae Roberts, local soloist, filling the remaining role in the quartet. Ben Henry Smith conducted. Some eccentricities in direction, as well as lack of familiarity with oratorio style, among the soloists, marred what was, in the main, a worthy production.

JOHN K. SHERMAN

Schipa Sails for Europe

Tito Schipa terminated his opera, concert, and radio appearances at Cleveland, on Dec. 9. He sailed for Europe on Dec. 12 on the Rex, and will resume his operatic appearances at La Scala, Milano, in 'Mignon' on Dec. 27. He will return to New York in April.

Ruth
Slenczynski

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PITTSBURGH FORCES PERFORM NEW WORK

Modarelli Conducts Rachmaninoff Symphony During Extremely Active Week

PITTSBURGH, Dec. 20.—A week of unprecedented musical activity in Pittsburgh brought us some noteworthy and artistic performances.

The Pittsburgh Symphony, under Antonio Modarelli, played Beethoven's 'Leonore' Overture No. 3 and Rachmaninoff's new symphony, the latter proving to be very likeable music. Rachmaninoff himself had conducted the last rehearsal, and was soloist in his own second concerto.

The San Carlo Opera stopped for two days, and gave 'Cavalleria Rusticana', 'I Pagliacci', and 'Aida'. Coe Glade, Leskaya, Ferrara, and Lindi were the leads.

The Monte Carlo Ballet gave both matinee and evening performances on Dec. 5. Debussy's 'L'Après-midi d'un Faune', Rossini's 'Toy Shop', Boccherini's 'School of Dancing', the 'Cimarosiana', dances from Dargomizsky's 'Water Sprite', De Falla's 'Three-cornered Hat', and the Schumann 'Papillons' charmed both audiences.

Robert Casadesus, pianist, was the Art Society's soloist for this month, and received a well-earned ovation. Beethoven's 'Thirty-two Variations'; Schumann's 'Carnival'; a polonaise, berceuse, and tarentella of Chopin; and Ravel's 'Jeux d'eau', 'Forlane', and Toccata made up the excellent program.

String Ensemble Plays

Oscar del Bianco's String Symphonic Ensemble reached another high spot in its career when it played a Bach prelude arranged by Albert Stoessel. Technically and tonally it was a virtuoso performance. Works of Arthur Foote, Elgar, and Bossi were also played.

The Twentieth-Century Club presented Alberto Casanova in an intimate violin recital in the club library. The Brahms Sonata in D Minor; shorter pieces of Bach, Vitali, Benoist, Dohnanyi, Ravel and Debussy; and Saint-Saëns's Introduction and Rondo Capriccioso made up the program. Homer Wickline was accompanist.

The Tuesday Musical Club presented a miscellaneous program on Dec. 1, including duets for contralto and soprano, sung by Margaret Garrity and Sarah Jamison Logan; two-piano works by Kathryn Brose and Alibe Meininger Stempel, excerpts from Mozart's 'Cosi fan tutti' by Dorothy Mussler Morris and Regina Spilker Linn. Mrs. Martha Murdock and Mrs. Ruth Topping were accompanists.

COMPOSER LECTURES AT SEMINAR FOR TEACHERS

Methods and Materials in Educational Series of Piano Pieces Discussed in Forums

At a seminar for piano teachers in methods and materials used in teaching 'Masters of Our Day', the new educational series of piano pieces, which was held in Steinway Hall on Dec. 1, 2, 3, and 10, the following composers were heard as speakers: Lazare Saminsky and Isadore Freed, editors of the series; Aaron Copland, Frederick Jacobi, Werner Josten, Douglas Moore and Roger Sessions.

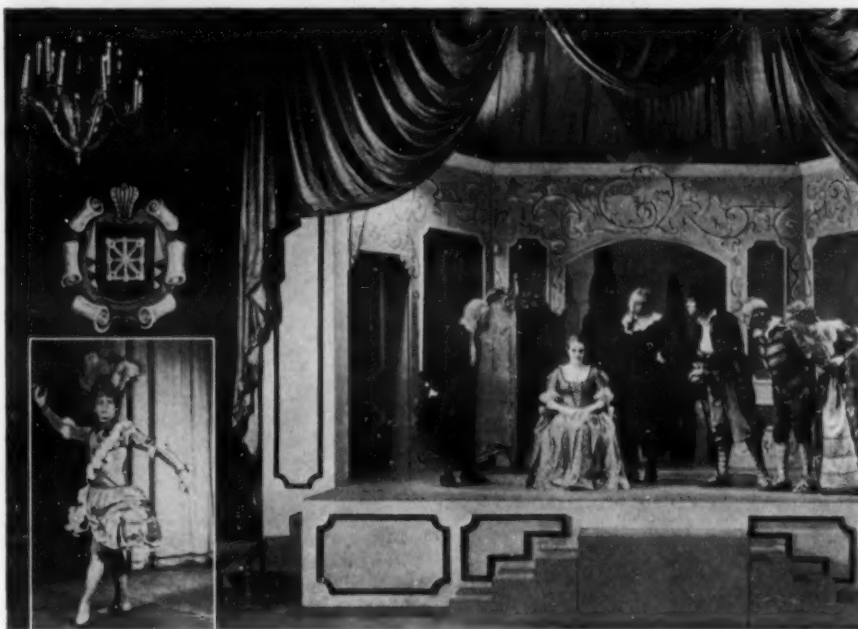
Among the subjects discussed in the

course were: how to teach scales, tonality and key centre, signatures for polytonality and atonality, bar lines and time changes, neo-classicism, impressionism and dynamism, modality and folk mood, phrasing and form.

The series of piano pieces is by the

following composers: Mr. Copland, Henry Cowell, Mr. Freed, Howard Hanson, Mr. Jacobi, Mr. Josten, A. Walter Kramer, Mr. Moore, Mr. Saminsky, Mr. Sessions, Arthur Shepherd, Deems Taylor, Randall Thompson, Bernard Wagenaar and E. Whithorne.

Comic Opera by Gounod Staged at Juilliard



Scene from 'The Frantic Physician,' as Presented at the Juilliard Music School, with Alternating Casts. The Inset Shows Arthur Mahoney, Dancer

GOUNOD'S little known comic opera, 'Le Medicin Malgré Lui', based on the play by Molière and translated as 'The Frantic Physician', was presented by the opera department of the Juilliard School of Music on the evening of Dec. 9, the first of four successive performances with alternate casts. The music was arranged by Marshall Bartholomew, the libretto adapted by Alexander Dean. Albert Stoessel conducted and Alfredo Valenti had charge of the stage. Gregory Ashman was chorus master and Frederick J. Kiesler production manager.

Various liberties were taken with the original, these including some shuffling of musical passages, together with additional part writing for the voices. The opera was given on a stage within a stage. Louis XIV and ladies and gentlemen of the court replaced the woodchoppers of the Gounod version, the change resulting in an increased scope for choral music, expertly reconstructed for the occasion by Mr. Bartholomew from the composer's thematic material. As emended, the score proved to be melodic and sprightly. Particularly attractive was the overture, which was very well played by the orchestra.

The plot, briefly summarized, concerns one Sganarelle and his wife Martine, who quarrel. She seeks revenge by misrepresenting her husband as an able physician, whereupon he is pressed into service to cure the daughter of

Germonte, the girl pretending that she is dumb as a ruse to save her from marriage to the man of her father's choice. The ensuing complications lead to an amusing diagnosis scene, which takes the form of a sextet, and finally, as a way out, the convenient death of the hero's rich uncle. The translation was pointed enough to be fairly amusing, though it could not be said that the audience was kept in a state of continuous hilarity.

The settings were in good taste, not over-florid but rather sumptuous to the eye, and the stage on the stage kept the action well within the light framework of the music.

The chorus sang well and with much vigor, though it failed for all its force to get its lines across the footlights distinctly. The enunciation of the principals was for the most part commendable. In place of the ballet after act one, a solo dance was given by Arthur Mahoney.

The opera was repeated on the afternoon of Dec. 10, and on the evenings of Dec. 11 and 12. The casts were as follows: Paul Oncley and David Otto as Louis the Fourteenth; Donald Dixon and Glenn Darwin as Sganarelle; Dorothy Dudley and Joland Lapachini as Martine; Allen Stewart and Richard Brown as Leander; Alice George and Dorothea Torbeson as Lucinda; Richard Reaves and Robert Allen Geis as Valere; Albert Gifford and Carl Nicholas as Lucas; Mary Frances Lehnerts and Virginia Condon as Jacqueline, and Lincoln Newfield and Ira Katy as Geronte.

W. H. P.

Artists Join Work of the Guild for Musicians

Ernst Victor Wolff, harpsichordist and pianist, now in this country, is among the musicians newly added to the Guild for Musicians' lists, for solo and chamber music of more than five centuries. Suzanne Bloch, lutenist, singer, and player of virginals and recorders, is also announced for the performances of older music. Musicians and lecturers now added include Aaron Copland, Dr. Hugo Leichtentritt, and Dr. Felix Gatz.

ST. LOUIS SYMPHONY IN RUSSIAN WORKS

Rachmaninoff Soloist Under Golschmann—Third Symphony Performed

ST. LOUIS, Dec. 20.—Two capacity audiences at the Municipal Opera House on Nov. 27 and 28 heard Sergei Rachmaninoff as soloist with the St. Louis Symphony in its fifth pair of concerts. After a first performance of Concerto da chiesa, Op. 2 No. 9, by dall'Abaco, revised by Rhené Baton, the remainder of the program was devoted to the works of Rachmaninoff.

The dall'Abaco premiere was a fine example of the church concertos of the early Eighteenth Century. Immediately after this Mr. Rachmaninoff appeared as soloist in his Concerto No. 2, in C Minor. There seemed to be complete coordination between him and the orchestra, owing to the command which Mr. Golschmann had over his forces. Rachmaninoff's new Symphony No. 3, in A Minor, Op. 44, also received its initial hearing in this city. His perception of the work not only seemed to please the audiences, but Mr. Rachmaninoff as well, for they both joined in accepting the prolonged and genuinely appreciative applause.

Flagstad and Pons in Recitals

Kirsten Flagstad scored another triumph in her return engagement as the third offering of the Civic Music League. The recital took place at the Municipal Opera House on Dec. 1 before a capacity audience. Mme Flagstad was in her best voice, essaying a program that sufficed to display her talents. Edwin McArthur was the accompanist. Guy Golterman presented Lily Pons in an operatic concert assisted by a symphony in the Municipal Auditorium on Dec. 2, for the benefit of the St. Louis Grand Opera Company. Miss Pons sang arias from 'Mignon', 'Mireille', and 'Lakmé', as well as songs by dell'Aqua, Fauré, and Benedict. The orchestra was under Genarro Papi. The Prelude to 'Die Meistersinger', the Prelude to 'Le Deluge', 'Bacchanale' from 'Samson and Delilah', Intermezzo from 'Jewels of The Madonna', and the Overture to 'Sicilian Vespers' constituted the orchestral offerings.

The St. Louis Women's Club presented Ruth Miller Chamlee, soprano, accompanied by Chariotte Caldwell, in a recital on Dec. 1. Mme Chamlee's program contained songs by Ronald, Borodin, Rachmaninoff, Debussy, Liszt, Olmstead, Taylor Rummel, and Mrs. Caldwell, her accompanist, as well as a first public hearing of 'Christmas Eve', by Richard Hageman.

HERBERT W. COST

New Bornschein Work Heard

WASHINGTON, Dec. 20.—At its forty-third concert, the first of its seventeenth season, The Interstate Male Chorus, Clyde Aitchison, conductor, featured the first performance of 'In Transit', a new choral work by Franz Bornschein, Baltimore composer. The concert was given in the new United States Government Auditorium, and the composer, who was present, arose to acknowledge the reception given to his new composition. 'In Transit' is a musical setting depicting the adventures of a wandering hobo. Anne Helen Monson contributed to the program as soprano soloist. Robert L. Feuerstein was the accompanist.

F. F.

Sorority President Returns from Tour

Mrs. Alma K. Wright, national president of Delta Omicron, music sorority, has recently returned to her home at Douglaston, L. I., from a tour of the mid-western chapters. While in Chicago she was entertained by Mrs. Frank G. Logan, the composer and art patron, who is a patroness of the sorority. Others present were the members of the national board, patronesses and patrons, and members. The national board was in Chicago at that time for a three-day business meeting.

GUEST CONDUCTOR FOR LOUISVILLE

Bakaleinikoff Leads Symphony —Petrovic and Civic Chorus Assist

LOUISVILLE, KY., Dec. 20.—The second concert of the Louisville Civic Arts Association brought back Vladimir Bakaleinikoff of the Cincinnati Symphony to conduct an all-Russian program at the Memorial Auditorium on Dec. 7. The orchestra was assisted by the Louisville Civic Chorus and Milan Petrovic, baritone. The program embraced the prelude to Moussorgsky's 'Khovantschina', Kalinnikov's Symphony No. 1, in G Minor; the Reapers chorus from Tchaikovsky's 'Eugene Onegin', and the Coronation scene and the death scene from Moussorgsky's 'Boris Godunoff', with Mr. Petrovic doing the solo work. His voice is resonant, full, and wholly adequate to music of this character, and his interpretation was noteworthy. The entire program was given with proper understanding of the music. The audience was large and keenly interested, and heartily applauded conductor, soloist, orchestra, and chorus.

Hart House Quartet Plays

The first local hearing of the Hart House Quartet took place on Dec. 3 at the auditorium of the Woman's Club, as the second attraction of the Louisville Community Concert Association. The audience was large and attentive, and applauded frequently. The players were James Levey, first violin; Arn Adaskin, second violin; Milton Blackstone, viola; and Boris Hambourg, cello. The program comprised the Mozart Quartet in D Minor, Mendelssohn's 'Canzonette', 'The Lonely Shepherd' by Joseph Spearight, J. B. McEwen's 'Red Murdoch' and the Beethoven Quartet in E Minor.

As the second attraction in its series, the Music Division of the Woman's Club presented Hubert Kockritz, Cincinnati baritone, in a song recital in its auditorium on the evening of Dec. 8. Mr. Kockritz has sung here before, and is a great favorite. His program was extensive, varied, and beautifully and intelligently sung. Particularly compelling was his singing of songs depicting tenderness, sorrow, and despair. Encores were added at the end of the

program, including 'Duna', by Louisville's own Josephine McGill. Miriam Otto, at the piano, was an exceptionally good accompanist. The audience was of goodly size, and expressed keen appreciation.

HARVEY PEAKE

Ellen Ballon, Pianist, To Return to America

Canadian Artist to Arrive in July After Three Years Abroad

Ellen Ballon, Canadian pianist, will return to the United States next July after a prolonged stay abroad. She will tour Scandinavia in March and will



Pearl Freeman
Ellen Ballon

play in Stockholm on two occasions, and also in Gothenburg, Helsingfors, Oslo, and Copenhagen. The pianist will be heard in a London recital in Wigmore Hall previous to her departure for America in July.

While in the British Isles, Miss Ballon gave a number of recitals in London; in Glasgow, Scotland; and in Dublin and Cork, Ireland, on the International Celebrity Concert Tour arranged by Henry Holt.

Berúmen Plays Piano Suite

Ernesto Berúmen, pianist, appeared at the New York Neighborhood Playhouse on Dec. 6, playing the 'Pan' Suite by the late Betty Boutelle Fox and dedicated to the pianist.

DALLAS PLAYS HOST TO MUSIC TEACHERS

Twenty-third Annual Three-day Convention Takes Place on Nov. 26, 27, and 28

DALLAS, Dec. 20.—The twenty-third annual convention of the Texas Music Teachers' Association was held on Nov. 26, 27, and 28 at the Adolphus Hotel. Mary Dann presided. Talks were given by Mrs. C. H. Case, Harlan Pettit, Edward Cramer, and Daisy Polk. Dean Colby D. Hull of Texas Christian University stressed 'The Value of High School Credits in Applied Music to Colleges'. Other speakers were Mrs. A. D. Whisenant, Clyde Garrett, Robert N. Watkin, Mrs. D. S. Switzer, and Inez Rudy. Presiding over forums were Mrs. M. S. Dockum and Victor B. Acers.

Robert Hopkins gave a song recital on Nov. 26, assisted by Bernice Henseler; and on the same day Louise Mantius, violinist, was heard in a varied program with Russell Curtis as accompanist. Daisy Polk, soprano, with Martha Mitchell, at the piano, was heard; and the Baylor University String Quartet played Brahms's Quartet in C Minor, Op. 57, No. 1. Carl Wiesemann was program chairman, and Mrs. Carrie Munger Long, of Dallas, president of the Dallas Music Teachers Association.

The following State officers were re-elected to serve another year: Mary Dunn, president; Mr. Wiesemann, vice-president; E. Clyde Whitlock, vice-president; Robert Markham, vice-president; and Mrs. Roger Neely, secretary-treasurer. Directors are Roxy Grove, Wm. E. Jones, Mr. Hopkins, Clyde Garrett, Dr. Carl Venth, chairman of board of examiners. San Antonio was chosen as the meeting place for next year.

For its first attraction of the current season, on Oct. 27, the Civic Music Association presented the tenor, Lauritz Melchior. It was the artist's first appearance in Dallas. The excellent accompanist was Lloyd Strafford. Eli Sanger is chairman of the Civic Music Association of Dallas, and Willie Mae Seigel, secretary. The concert was held at McFarlin Memorial chapel.

Texas Composers' Day was held at the Texas Centennial Exposition on Oct. 21. First place was given to Eiphel Allen Nelson, of Wichita Falls, for his violin composition; to Miss Martha Rhea Little, of Dallas, for a piano number; and to Mrs. Augusta Freeman, of Dallas, for a vocal quartet.

The Student Symphony of Southern Methodist University, Harold Hart Todd, conductor, gave a concert at the Hall of State Auditorium at Texas Centennial Exposition Nov. 15.

On the same afternoon, in the open, in front of the Hall of State, a violin ensemble of 498 children from all parts of the United States gave a massed program. This violin choir is sponsored by the First National Institute of Allied Arts.

Before an enthusiastic audience on Nov. 19, at McFarlin Memorial Auditorium, Sadah Shuchari, violinist, was presented under the auspices of Mu Phi Epsilon.

Eleanor Steele, soprano, and Hall Clovis, tenor, gave their first Dallas recital at the Dallas Woman's Club, on Nov. 20. The program was unhackneyed, ranging from Hadyn to Stephen Foster, and adding Negro spirituals arranged by Harry Burleigh. Brooks Smith accompanied.

MABEL CRANFILL

CINCINNATI ORPHEUS OPENS 44th SEASON

Kullmann Is Heard in Recital— Conservatory Symphony in Second Musicale

CINCINNATI, Dec. 20.—The third artist of the Cincinnati Artist Series, presented by J. Herman Thuman, was Charles Kullman, American tenor, who came to this city on Dec. 1 on his first American tour. Mr. Kullman sang a wide variety of songs, many of them belonging to the traditional concert repertoire, selected from the works of Totelli, Scarlatti, Handel, Purcell, Schumann, Strauss, Bizet, Respighi, Hageman, German, Rachmaninoff, and Bridge. Outstanding numbers were the 'Nebbie' of Respighi, 'Du bist wie eine Blume' of Schumann, and 'In the Silence of the Night' by Rachmaninoff. Archie Black was the accompanist.

The Orpheus Club, one of Cincinnati's oldest musical institutions as well as one of its finest musical ensembles, opened its forty-fourth season on Dec. 3, in a concert conducted by Dr. Thomas James Kelly, and with Ora Witte, soprano, as soloist. The program naturally reflected the Christmas season. Miss Witte sang a group of Lieder, a number of English songs, and several miscellaneous selections including the Air de Lia from Debussy's 'L'Enfant Prodigue'.

Herbert Operetta Given

Considerable improvement was noted in the ensemble of local artists which produced Victor Herbert's 'The Fortune

Teller' under the auspices of the Federal Theatre during the week of Dec. 6-12. The production was under the general direction of Theodore Hahn, with Theodore Menge as conductor, William Harrison as stage manager, Scott Herefurth as technical director, and Clara Campbell as costume designer. The cast included the best of Cincinnati's young vocal talent, with Carolyn Moffet, Stanley Montfort, and Thomas Insko in leading roles.

The second in the series of musicales presented by the Cincinnati Conservatory of Music occurred on Dec. 6, featuring Laura Mae Wright, soprano, of the Conservatory artist faculty, as soloist. Three ensemble groups from the Conservatory Symphony played the Bach 'Brandenburg' Concerto No. 3, Mozart's Quintet in C Minor for strings, and Glazounoff's Prelude and Fuga for string quartet. RICHARD LEIGHTON

Ricci Soloist Under Karl Wecker with Grand Rapids Symphony

GRAND RAPIDS, MICH., Dec. 20.—A large audience greeted the Grand Rapids Symphony in its second concert of the season under the baton of Karl Wecker in Civic Auditorium on Nov. 13. Ruggiero Ricci, violinist, was soloist in the Bruch G Minor Concerto. Among other works, Mr. Wecker conducted Borodin's Second Symphony and Honegger's 'Pacific 231' for the first time in Grand Rapids.

Sibelius Club Formed in Princeton

PRINCETON, N. J., Dec. 20.—In an effort to foster greater appreciation for the works of Jan Sibelius, The Sibelius Club, Morton Seidelman, secretary, has recently been formed here.

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COMMUNITY CONCERTS REPRESENTATIVES MEET IN NEW YORK



Gathered at the Home of Ward French during the Community-Co-operative Concerts Conference in New York Were These Representatives Artists and Friends

COMMUNITY-Co-operative Concerts officials concluded on Dec. 21 a two-weeks' conference in New York, during which representatives from all over the country attended many meetings, public and private concerts and auditions. Ways and means of improving the Community-Co-operative service to the member towns and new ideas of presentation were the principal topics of discussion in the conferences.

The representatives and several artists and guests gathered at the home of Ward French, general manager, on the evening of Dec. 18, when the above photograph was taken. In the front row, from the left, are: John Kuneau, Dalies Frantz, Mrs. French, Mr. French

and Raymond Taylor. Behind them are: David Ferguson, Helen Olheim, Robert Ferguson, Florenz Tamara, Joseph Stover, Mrs. Arthur Wisner and Mrs. Stover. Behind them at the left is Llewellyn Defoe; at the right, Eleanor French. In the back row are: Hugh Hooks, Joel Lay, Flora Walker, Henry De Verner, Amelia Sperry, Addison Fowler, Jane Goude, Wilbur Evans, Mabel Embree, Dorothea Fitch, Fred Michel, Mrs. Wilbur Evans, Edward Merrill, Burton Morris and Arthur Wisner. Marcha Kroupa, Ben Hamblin Lobdill and Amos Rogers were unable to be present when the photograph was taken.

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Concert Management: Arthur Judson, Inc., Steinway Bldg., New York



Chicago Opera Ends

(Continued from page 5)

triumph for her brilliant singing of 'Caro Nome' and subsequent passages. Mr. Bentonelli was a pleasant-voiced Duke. The remainder of the cast enlisted the services of May Barron, Mari Barova, Lela Mae Flynn, and Myra Manning; and Messrs. Ruisi, Cehanovsky, Oliviero, Landsman, and Lovich.

A repetition of 'Otello' on Dec. 9 had practically the same cast that aroused so much excitement at the earlier hearing, namely, Mr. Martinelli, Miss Mason and Miss Barova; and Messrs. Cavadore and Oliviero. The single change was the Iago, in which role Richard Bonelli replaced Mr. Tibbett. Mr. Bonelli was an Iago of satisfying craftiness in action, and of more than sufficient vocal bravura to achieve a notable success.

Two non-subscription Thursday night performances were sponsored by the Chicago Board of Education. At the first of these, on Dec. 3, a double bill was presented, consisting of 'Pagliacci', with John Pane-Gasser, Hilda Burke, Carlo Morelli, George Cehanovsky, and Giuseppe Cavadore, with Mr. Canarutto conducting; and a second hearing of the delightful 'Jack and the Beanstalk', with Rudolph Ganz conducting, and principal roles again assigned to Maria Matyas, Lucia Diano, Raymond Middleton, Janice Porter, Mark Love, and Clement Laskowsky. 'Il Trovatore' was presented under the same auspices on Dec. 10, with Anna Leskaya, Eleanor La Mance, John Pann-Gasser, and Carlo Morelli in the principal roles. Dino Bigalli conducted.

ALBERT GOLDBERG

Baromeo to Rejoin Metropolitan

CHICAGO, DEC. 20.—Chase Baromeo, bass, will rejoin the Metropolitan Opera early in January. Mr. Baromeo has just completed a successful season with the Chicago City Opera, singing leading roles in 'Mignon', 'La Juive', 'Samson and Delilah', 'La Bohème', and 'Aida'. Earlier in the season he was soloist with the Cleveland Symphony in performances of 'Tannhäuser' and Verdi's 'Requiem'. He also sang in the 'Damnation of Faust' with the St. Louis Symphony.



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Betty Jaynes, Young Soprano,
Under Evans and Salter BannerFifteen-Year-Old Singer Who Made
Debut with Chicago Opera Will Tour

Betty Jaynes, fifteen-year-old soprano, whose debut as Mimi in 'La Bohème' was one of the outstanding events in the Chicago City Opera's recently concluded season, has come under the management of Evans and Salter for concert appearances. She will sing in several large cities after the first of the year, the first appearance scheduled for Jan. 11 in Chicago, the second in Buffalo on Jan. 19. A broadcast with the Ford Symphony is planned for Jan. 10. Other cities where negotiations are in process are Milwaukee, Pittsburgh, Washington and Kansas City.

Chicago City Opera Elects Officers

The board of directors of the Chicago City Opera Company, at a meeting held on Dec. 15 at the Electric Club, in the Civic building, re-elected Jason F. Whitney president and Paul Longone general manager. Robert Hall McCormick was elected executive vice-president; Anna Fitsu, second vice-president; William D. Saltiel, secretary; and Abner J. Stilwell, treasurer.

The resigning treasurer, Charles S. Peterson, thanked the board for its cooperation while he was in office; and Mr. Whitney advocated a fund to make certain of permanent opera in Chicago. The board approved the formation of a voluntary committee to work toward the building up of the fund.

Louis Vyner Conducts York Symphony

YORK, PA., Dec. 20.—Louis Vyner conducted the York Symphony on Nov. 17, with Leonard Rose, 'cellist, as soloist in a Haydn Concerto. The orchestra played Saint-Saëns's 'Carnival of Animals', with Louise Lenhart and Adam Hamme as soloists; and works by Beethoven, Johann Strauss, and Sibelius.

Michael Zadora Gives Lecture

Michael Zadora, pianist, gave a lecture on the subject, 'Tone Problems' in Steinway Hall on the afternoon of Dec. 19.

MUSIC: Orchestral Suite—Songs from Abroad

Edited by
RONALD F. EYER

County Fair in Orchestral Guise

A new orchestral suite depicting the American scene is Laurence Powell's 'The County Fair' (Boston: C. C. Birchard & Company). Mr. Powell has taken a mildly humorous turn in this work to limn the Ballyhood Spielers and Vegetable Judges, the Merry-go-round, Romance on the Ferris Wheel, Roller Coaster, Horse Race (The Wrong Horse Wins), Snake Charmer and Katzenjammer which lend themselves so admirably to musical treatment. He has not chosen to be satirical, however. His humor is of a gentle variety.

The work, which was given its first performance by the Little Rock Civic Symphony, is apparently designed for playing by community or school orchestras. Its demands, either in technique or interpretation, are not virtuosic. Yet there is plenty to do, and there is enough variety and invention to sustain the interest of both the musicians and the listeners through the seven short movements, and without modern embellishments. There is nothing out-of-the-way in the instrumentation. R.

New Songs from England and Old Songs from Ireland

From the English publishing firm, Elkin & Co. (New York: Galaxy Music Corporation) come some new songs of special interest by Albert Coates and Muriel Herbert and a group of old Irish songs. Of the two by Mr. Coates, more widely known as a conductor than as a composer, 'Evening', a setting of a beautiful poem by Matthew Arnold, aptly reflects the tranquil evening mood of the text in music of harmonic suggestiveness and with a melodically significant vocal line. The other, an 'Ave Maria', has the piquant interest of being based on the chimes of the church bells in a village on Lake Maggiore, and the devotional beauty of the voice part is enhanced by the becomingly simple and, in part, bell-like accompaniment provided.

The Muriel Herbert song, 'On a Time', is a setting of a quaint bit of old English verse taken from John Attie's First Book of Airs, published in 1622. Quasi-modal and with a harmonic feeling that is a peculiar blend of archaic and sophisticated modern strands, it emerges almost as a folksong conceived by an advanced musical consciousness. The rhythmic swing of the vocal line and the accompaniment figures is one of the chief elements in the irresistible charm that the song exerts.

As for the Four Traditional Irish Songs, in one cover, collected from Donegal, Tyrone and Derry, and arranged by C. J. Brennan, the outstanding gems are the plaintive 'The Lonesome Lover', in particular, and 'The Flower of Sweet Strabane', although in the latter a rather too obvious attempt has been made in the accompaniment to point the modal feeling. The others, 'Down the Moor' and 'Killeter Fair', are worthy associates but are in the more familiar tradition.

More New Material for Piano Teachers

There seems to be a deeply rooted conviction that piano teachers have an insatiable appetite for new material for elementary pupils, and so the publishing houses stand ever ready with fresh food to assuage that appetite. One of the most

useful of recent collections is the 'Mastery of Technical Problems Through the Study of Attractive Piano Pieces in the Early Grades' compiled and analyzed by Edith McIntosh and published by Harold Flammer, New York. The compiler has shown good judgment in choosing nine short pieces, musically attractive in every case, for special practice in solving some technical or musical problem. Thus, Michael Aaron's 'Wood-Nymphs' Frolic' is chosen as an arpeggio study for developing rhythmic control, sustaining melody notes and crossing hands; Alfred Marlhom's 'Chinese Lanterns' as a study in tone color and legato melody playing, introducing the grace note; and, similarly, Katharine Allan Lively's 'Sing Lee, China Boy' and pieces by Lotta A. Belden, Mari Paldi, Francis Gwynn, Berenice Violle and Lena Wheeler Chambers to cover other points.

From the same publisher come also two separate pieces by Alfred Marlhom, a little Oriental dance entitled 'Chinese Toy-Town', on the black keys only, and a 'Russian Country Dance'; a pretty 'Waltz of the Toys' by Georges Vermont, with a questionable ending on the six-three chord; 'Watermelon Pickaninies' by Francis Gwynn, a good little plantation dance; a cleverly imitative 'Music Box' by Lillian R. Sarnoff; 'Water Sprites' by Leila Fletcher; and 'Five Little Chinamen', a clever little study in the Chinese pentatonic scale by Edith Milloy for becoming familiarized with the black keys, the happy idea being employed of presenting it first in G Flat and then, on the opposite page, in F Sharp. Others are Maxwell Eckstein's 'The Ginger-snap Brigade'; 'East Indian Dancer' by William O. Munn, and Evangeline Lehmann's 'Dream Parade of the Tin Soldiers'.

Barrère Opens Up New Territory for Flute Players

Flutists have Georges Barrère to thank for opening up green fields and pastures new to them in four transcriptions that



Georges Barrère

constitute a noteworthy augmentation of the solo literature of their instrument of which they can make effective use. The compositions thus appropriated by Mr. Barrère are a

Polonaise by Bach, a Passepied by Grétry, a Sarabande by Rameau and an Air de Ballet from the 'Ascanio' of Saint-Saëns. They have just been published, with piano accompaniments, by the Galaxy Music Corporation of New York City. The first of the set is a characteristically stately and graceful little Bach polonaise, with a "double" that provides the flute with a smoothly rippling line in contrast with the more detached main section; the Grétry passepied is probably one of the most infectiously gay dances of its class ever written, while it is no disparagement of either of these to say that the plaintively lovely Sarabande by Rameau is the gem of the three early classics. And to say that in

transferring them to their new medium. Mr. Barrère has made the flute parts eminently idiomatic would be quite as superfluous as to comment upon the unswerving adherence to their essential style that reveals once more his long-familiar thorough-going musicianship.

The Air de Ballet, although taken from an opera of comparatively recent date, is not in as different a vein as might be expected inasmuch as Saint-Saëns had so classical a sense of line and form, but it is technically much more difficult, and it offers grateful opportunity for brilliant virtuosity. The set promises rare enjoyment to flute-players themselves and to other lovers of the instrument in its purest channels of expression.

New Songs by Auric and Poulenc

What at least two of the once loudly proclaimed 'Six' have been doing recently is disclosed with the appearance in print of



Georges Auric

two songs by Georges Auric and Francis Poulenc, settings of poems by Pierre de Ronsard. More accurately, it indicates one phase of their recent activity as neither song is of great moment as an art product, and inasmuch as both of them are dedicated to Yvonne Printemps it would seem that they were written for the use of the

French actress in one of her stage vehicles. Of the two, Auric's 'Printemps' is the more ingratiating. Essentially Gallic in the inflections of the melodic line, it has a simplicity in both the vocal part and the sparsely written accompaniment that verges on the naive and with it an intriguing wistfulness. Poulenc's 'A la Guitare', with an accompaniment for either harp or piano, starts out promisingly enough and does achieve its purpose of creating a definite mood of melancholy, but as it proceeds it is marred by the too self-consciously "arty" vagaries of its line and its harmonies. The songs are published in Paris by Durand & Cie (American agents: Elkan-Vogel Co., Philadelphia). L.

—Briefer Mention—

For Piano

Cadenzas for Four Beethoven Piano Concertos. By Ignaz Friedman. The distinguished Polish pianist, never at his best in arrangements or transcriptions of the classics because of what would seem to be an inherent lack of sympathy with their spirit, is consequently scarcely in his element in this undertaking, his Op. 100. Of these cadenzas for the first four Beethoven concertos the one written for the second, in B Flat, is the most satisfactory, but none is a noteworthy contribution to the existing Beethoven cadenza literature. The two for the G Major Concerto hardly bear comparison with those written by d'Albert, for instance. (Schirmer.)

'Hurdy-Gurdy Man.' 'Dickey Birds.' 'I Went To the Circus.' By Katherine Allan Lively. Three pieces designed for children and supplied with words, in two cases by children, but much too difficult for the age to which added texts appeal. It would have been wiser to have planned them as straightforward songs for children. (Schirmer.)

'Revery.' By Hans Barth. A distinctive and very unusual composition of its classification, chordal for the most part and of peculiar harmonic interest. (J. Fischer.)

'Reverie.' By Frederick Cromweed. Two-page legato piece with a pleasing line that affords good practice in phrase-curling. The device of repeating every phrase is employed to a rather extreme degree. 'The Dresden Shepherdess.' By

Gladys V. Gilbert. A graceful and usable little pastorella. 'The Three Trolls.' By Maxwell Eckstein. Easy, attractive little two-page piece, with simple scale figures, staccato passages and sugar-coated trill practice. 'Glory and Honor.' March by M. Walker. A good piece for boys. It is kept consistently within one grade of difficulty, but has a too extended trio. 'Billy and His Drum.' By Joseph R. Martucci. An attractive march for small boys, with a good swing and with an insistent drum figure in the bass. (Schirmer.)

Country Jig in D. By David W. Guion. A roaring country shakedown with a good tune and plenty of feet-stamping. It begins with a realistic imitation of the tuning up of the fiddles. (Schirmer.)

Ballet from the film, 'Escape Me Never.' By William Walton. Effective though it was as played by orchestra in the Bergner film, this dance music by the latterly conspicuous English composer has no apparent purpose as a piano piece as its insistent rhythm cannot compensate for its lack of color and the quasi basso ostinato effect which grows monotonous. (London: Oxford. New York: C. Fischer.)

Swedish Folk-dances, arranged by Jacob M. Velt, is a collection of eight simple tunes of the people which have been danced to by the folk-dance team of the liner, Kungsholm. Mr. Velt is the ship's orchestra leader. (Flammer.) R.

For French Horns

Divertimento, Op. 16: Moderato e Cantabile, Molto Religioso, Allegro Risoluto. Petite Suite, Op. 15: Prelude, Nocturne, Marche, by Francis H. McKay. Two sets of short pieces for four French horns in F that not only reveal intimate understanding of the instruments on the part of the composer but are also musically substantial. Valuable repertoire pieces for young ensemble groups so constituted. (C. Fischer.)

For Organ

Suite: Chorale and Fugue, Fantasy for Flute Stops, Air with Variations, March, by Leo Sowerby. The best number in this suite of somewhat imposing dimensions is undoubtedly the first with its dignified and impressive chorale in G and a good fugue in G Minor worked out to a brilliant ending. The thematic material of the work as a whole, however, is needlessly robbed of the effect of spontaneity by labored dissonance. (London: Oxford. New York: C. Fischer.)

For Woodwinds

Miniature Duets: 'Twins.' 'An Old Song.' 'Fiesta.' for two flutes and piano; 'Berger et Bergère' for flute and oboe; Saltarello and Air and Double for flute and B Flat clarinet; 'The Boa Constrictor and the Bobolink' and two pastorals, 'Christmas Morning in Normandy' and 'In Gironde Valley,' for flute and bassoon; Air and Double for oboe and B Flat clarinet. Two pastorals, 'Christmas Morning in Normandy' and 'In Gironde Valley' for oboe and bassoon; Staccato, march for B Flat clarinet and bassoon, by Quinto Maganini. An admirably designed series of duets of the easier grades of difficulty, all short and all worthwhile musically, notably the two pastorals based on old French 'Noëls,' which, like the Air and Double, do services for two combinations. The amusing 'The Boa Constrictor and the Bobolink' affords both instruments good practice in playing grace-notes. (C. Fischer.)

For Church Choir

'Missa Salutaris,' Op. 41, for four voices with organ accompaniment. By Martin G. Dümmler. A vocally smooth and workmanlike composition along traditional lines, presenting no formidable problems for the average well-trained Roman Catholic choir. Of the six numbers the Gloria and the Sanctus stand out as being especially effective. (Chester.) L.

FOUR NEW SONGS

BY

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ROAD SONG	DOUGLAS DAWN
EVENING	ALBERT COATES

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LOS ANGELES HEARS TOCH'S 'PINOCCHIO'

**Philharmonic Under Klemperer
Plays Work Based on 'Ad-
ventures', by Collodi**

LOS ANGELES, Dec. 20.—Following its auspicious opening two weeks previously, the Philharmonic gave its second pair of concerts in the Auditorium on Dec. 10 and 11, Otto Klemperer conducting. Although the program held greater interest, and was much better played, the evening lacked the glamour of the initial performance, and witnessed many unoccupied seats. Beginning with Berlioz's 'Roman Carnival' Overture, Mr. Klemperer led a shimmering performance of Debussy's 'Clouds' and 'Festivals'. A Bach chorale, 'Nun komm der Heiden Heiland', arranged for chamber orchestra and oboe solo by Klemperer, was welcome, and afforded an opportunity for the display of Henri de Busscher's gifts as oboist. The plaintive melody was beautifully played, and brought recalls.

There was also much interest in a new work by Ernest Toch, distinguished German composer now living in Los Angeles. Using 'The Adventures of Pinocchio', by C. Collodi, as a text, Toch has concocted a score of delightful whimsicality. Gay, lyrical, and impish, classic in form, but modern in treatment, 'Pinocchio' should soon find a place in the repertoire of many orchestras. It was superbly played, and the audience insisted upon the composer's acknowledging his thanks from the stage. Brahms's Second Symphony in D, Op. 73, followed the intermission.

The first of the popular programs

Popular Program Given

was given on Dec. 5, with Francia White as soprano soloist, singing several arias. The program included Brahms's 'Academic Festival' Overture, a Bach suite, and Schumann's D Minor Symphony. The management has announced a Beethoven Cycle in six concerts, beginning on Jan. 30. The nine symphonies will be played, culminating with the Ninth on April 24.

Large audiences continue to hear the Federal Symphony in its weekly concerts in Trinity Auditorium. On Dec. 2, the program served to present three soloists, chosen in recent competitions at the Music Project headquarters.

The conductor was James Guthrie, twenty-four-year-old conductor, whose work has been creating respect. His beat is firm, his readings sincere and straightforward, if conventional, and he does not attempt to conduct without score. In addition to providing accompaniments, he found his chief opportunity in Beethoven's 'Leonore' Overture, No. 3. This was a prelude for Beethoven's Violin Concerto, played by youthful Dorothy Marie Wade, who cannot have seen more than ten or eleven summers. Her work was surprisingly mature in spirit, and except

for certain desired breadth met the technical requirements fully.

Zaruhi Elmassian, soprano, sang the 'Bird' song from 'Pagliacci' and Mozart's 'Allelujah', disclosing a light voice of pleasing timbre. Howard Mann, talented young pupil of Homer Grunn, gave a stunning performance of Rachmaninoff's Second Piano Concerto. He has built up a brilliant technique, and his playing evinces a musicianly attitude.

Modest Altschuler conducted an all-Russian program a week later, celebrating the one hundredth anniversary of Russian national music, beginning with Glinka's 'Life of the Czar' Overture. The program was well played and loudly applauded. HAL D. CRAIN

New Artists under William J. Neill Management

Warren Lee Terry, American tenor, will concertize under the banner of William J. Neill, Jr., concert manager, of Buffalo, N. Y. Mr. Terry was both a singer and a stage director during the past season of Chautauqua Opera.

Adelaide De Loca, contralto, who is also under Mr. Neill's management, recently appeared as guest artist in 'Cavalleria Rusticana' with the Monte Carlo Opera, and will sing later performances with that company, as well as with the Buffalo Civic Opera. She has been widely heard in concert and over the radio.

Gorin Sings in Santa Barbara

SANTA BARBARA, CAL., Dec. 20.—At his recital debut on the West Coast, Igor Gorin, Metro-Goldwyn-Mayer baritone, sang old Italian arias, four Schubert songs, the Prologue to 'Pagliacci', and 'Largo al Factotum', from 'The Barber of Seville', in Lobero Theatre on Nov. 30. A velvety quality of voice was notable in an exacting program, and in addition the artist has a personable stage presence. Especially delightful were the closing English songs. The accompanist was Arthur Rosenstein.

H. D. C.

Ralph Leopold Plays Own Transcriptions

Ralph Leopold, pianist, gave a recital in New York at the residence of Mr. and Mrs. Joseph Gitterman on Nov. 30, playing his own transcriptions of the Prelude and numerous excerpts from Wagner's 'Rheingold'. On Dec. 7, he was heard in a similar program on 'Die Walküre'.

Mannes Concerts to Be Given at Metropolitan Museum During January

The Metropolitan Museum of Art will give its twentieth series of free concerts by a symphony conducted by David Mannes in 1937. The first concert will be performed on Jan. 9. Others are to be heard on Jan. 16, 23, and 30.



Basil Cameron, Who Conducts the Seattle Symphony

SEATTLE SYMPHONY HAS BUSY SEASON

Soloists and New Works Are Presented by Orchestra Under Basil Cameron

SEATTLE, Dec. 20.—With seven concerts to its credit in November, the Seattle Symphony, under the direction of Basil Cameron, opened an intensive season. The programs of 1936-1937 are divided into three groups, an artist series, regular subscription concerts, and the Sunday Afternoon Club, sponsoring music of lighter and popular type, all three being represented in the November offerings. The initial concert featured works of Wagner, introducing Lauritz Melchior, Metropolitan tenor, in his first Seattle appearance, on Nov. 9.

The subscription series began on Nov. 16, the soloist being Vinko Karuza, tenor. On Nov. 23 Roy Harris's Prelude and Fugue was programmed as one of the season's novelties, and Barbara Custance was the capable soloist in Saint-Saëns's concerto for piano in G Minor. On Nov. 30 the orchestra played the Beethoven Symphony No. 4, in B Flat, and brought out another novelty, Dent Mowrey's Concerto for piano and orchestra, with the composer at the piano, both soloist and orchestra giving a brilliant performance of an intricate work. Mozart's Jupiter Symphony occupied the premier position on the program of the first Sunday Afternoon Club's series; and soloists on the second and third programs were Theodore Anderson, violinist and concertmaster of the orchestra, and Mildred Eyman, soprano. DAVID SCHEETZ CRAIG

MacDowell Club to Present Chamber Music Series

The MacDowell Club announces a series of four chamber-music concerts to be given by the Curtis String Quartet, the Stradivarius Quartet, the Hart House Quartet, and the Washington String Quartet, on Jan. 11, Feb. 8, March 15 and April 12, respectively, at 8:45 o'clock. The series is being given for the benefit of the New York Association of Community and Settlement Music Schools, and provides an opportunity of hearing chamber music in the intimate atmosphere possible only in a small auditorium.

GOETZL MAKES BOW IN INDIANAPOLIS

Conducts Symphony in Request Program — Musical Art Quartet Gives Concert

INDIANAPOLIS, Dec. 20.—On Nov. 29 Dr. Robert Heger Goetzl, the recently appointed associate conductor of the Indianapolis Symphony, made his debut at the request program, an extra concert not included in the subscribed series. Made up of numbers leaning toward the popular taste, the program included the overtures to 'Der Freischütz' (von Weber) and 'Rienzi' (Wagner), the symphonic poem 'Die Moldau' (Smetana), the Ballet music from 'Rosamunde' (Schubert), and the 'Italian' Symphony (Mendelssohn). The orchestra played without the support of the group of first-deskers who usually come from Cincinnati, Chicago, and Detroit, but Dr. Goetzl conducted creditably, especially the operatic overtures, whose scores he gave animated and brilliant readings, provoking spontaneous applause.

Honored at Reception

After the concert Dr. Goetzl was the honored guest at a reception held in the Arthur Jordan Conservatory of Music, where he has been a faculty member since September. He is also director of the Indianapolis Männerchor, now singing at the Athenaeum since the closing of its long-time home, the Academy of Music; director of the Chorale of the Matinée Musicale; and conductor of a forthcoming production of the students of the school in 'Hansel and Gretel' (Humperdinck). The first concert of the Männerchor is scheduled for Dec. 14 at the Athenaeum, and 'Hansel and Gretel' for Dec. 18, at the Murat Theatre.

An exquisitely-played program of chamber music by the Musical Art Quartet on Dec. 6 at English's was thoroughly enjoyed by a large audience. Included in the program were the F Minor Quartet (Beethoven), the A Major (Schumann), and 'Triptyque' (Alexandre Tansman), heard here for the first time. The members are Sascha Jacobsen and Paul Bernard, violins; Louis Kievman, viola; and Marie Roemaet-Rosanaaff, cello.

Kreisler Opens Guild Series

An audience of more than 5,000 paid tribute on Nov. 1 to Fritz Kreisler at the opening of a series of programs sponsored by the Indianapolis Concert Guild, in which the White Cross Guild is actively interested for the benefit of the Methodist Hospital.

Heard on the program were the C Major Fantasy, Op. 13, by Schumann, revised by Kreisler; the G Minor Adagio and Fugue, by Bach, for violin alone (which, by the way, lost none of its beauty, in spite of the vastness of the auditorium of the Cadle Tabernacle); a newly-revised Kreisler transcription of the First Movement of the D Major Concerto, by Paganini; and the ever-beloved Kreisler 'La Gitana', Malaguena, Cavatina, Caprice Viennois, 'Schoen Rose Marin,' and the usual extras Kreisler audiences expect. Carl Lamson filled the role of accompanist, adding much to a never-to-be-forgotten program. Kreisler attracted admirers from the State and a party of 400 from Chicago.

A new "heldentenor" has been discovered in Munich in the person of Leonhardt Schmid who until recently was employed as a woodman.

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CONCERTS: Pianists and Vocal Duetists Are Welcomed

(Continued from page 14)

the fact that Rachmaninoff's art is essentially heroic, and an heroic art has little in common with the sentimentality of certain of the Liszt compositions. Far more memorable were the performances of the Wagner-Brassin 'Magic Fire Music' and the Paganini-Liszt Etude in E. Here, even in the most technically difficult passages, the melody rang out clearly, and the rhythm was perfectly sustained.

A group of encores followed the printed portion of the program, one of them being (need we say?) the inevitable C Sharp Minor Prelude.

Rachmaninoff's is a distinctive art, a peculiar composite of poetry, intellect, and stirring drama. It is a rare art, nor does it want appreciation. How greatly appreciated it is was demonstrated at this recital by the sign in the lobby of Carnegie Hall, 'Rachmaninoff Sold Out'. That Rachmaninoff was not "sold out" to his enemies was abundantly proved by the ovation he received. And that is as it should be.

Guimar Novaes Devotes Recital to Four Composers

Guimar Novaes, pianist. Town Hall, Dec. 12, afternoon.

English Suite in G Minor.....Bach
Chaconne.....Handel
Sonata in C Major, Op. 53.....Beethoven
Barcarolle: Mazurka in B Major, Op. 63, No. 1; Scherzo in E Major.....Chopin

This time there were no Brazilian, French or Spanish bibelots to compete with the classics of Mme. Novaes's well-ordered program. Three Germans and a Pole supplied orthodox material of a solidity no one could question. The Bach of the English Suite and the Handel of the Chaconne demand something more than fluency on the part of a pianist, and Miss Novaes was prepared to endow them with qualities that are individual to her art. Her best and most characteristic playing, however, came later in her program, when her tone took on a richer quality and her gift for joyous lyricism found fuller scope. Particularly to be remembered was her vibrant and caressing performance of the Chopin Scherzo. Delightfully turned also were the Barcarolle and the Mazurka, where a certain waywardness of rhythm that was open to question in the music of Bach and Beethoven was contributive to a distinctive and personal expressiveness. At



Guimar Novaes

its best, hers was playing of sumptuous color and invigorating freshness, as well as exciting technical skill.

Every concert habitue comes to realize that there is more than one way of playing Bach. Such fault as was to be found with the performance of the English Suite on this occasion was not that it was romanticized, but that it was unsteady in its rhythmic stride and not altogether clear. The 'Waldstein' Sonata of Beethoven had many passages of rare beauty, as performed, particularly in the last two movements, though not always fortunate in its contrasts of tempi and dynamics. The audience, of the size and enthusiasm to be taken for granted at Novaes recitals, was rewarded for its applause with well-chosen extras.

William Beller Heard in Recital

William Beller, a pianist of mature and comprehensive musicianship, gave a recital in the Town Hall on the afternoon of Dec. 6, opening his program with Haydn's Andante and Variations in F Minor, a Schumann Arabesque, and the Bach-Busoni Toccata, Adagio, and Fugue, in C.

Mr. Beller commands an able technique, and his tone, full and resonant, was heard to good effect in the Bach work, though occasionally in the climaxes it was over-driven, and an injudicious use of the pedal too frequently blurred the sonorities of the fugue.

His performance of Chopin's Sonata, Op. 58 in B Minor, was well and earnestly executed, though in the largo, perhaps not sufficiently soft-spoken. In the group of shorter works which concluded his program Mr. Beller achieved some of the best playing of the afternoon. Albeniz's 'El Puerto' and two works by Debussy, 'La Terrasse des audiences du Clair de Lune', and 'L'Isle joyeuse', were followed by two Ravel compositions, 'Ondine' and the Toccata 'At the Tomb of Couperin'. These were conceived in sparkling terms and invested with lyricism and color. A large audience was markedly enthusiastic. P.

Rethberg and Pinza Heard in Joint Recital in Town Hall Series

Elisabeth Rethberg, soprano; Ezio Pinza, bass. Edwin McArthur, accompanist. Town Hall, Dec. 16, evening:

'Qui s'égno' ('The Magic Flute'); 'Se Vuol Ballare', 'Non pin Andrai' ('The Marriage of Figaro').....Mozart
Mr. Pinza
'Willst du Mein Herz'; 'Mein Gläubiges Herz'.....Bach
'O, Sleep, Why Dost Thou Leave Me!'; 'O Härt' ich Jubal's Harfe'.....Handel
Mme. Rethberg and Mr. Pinza
'Crudel! Perche' ('The Marriage of Figaro')
Mme. Rethberg and Mr. Pinza
'Alma Mia'.....Handel
'Tu lo Sai'.....Torelli
'Che Vuole Innamorarsi'.....Scarlatti
'Wohin'; 'Der Doppelgänger'.....Schubert
'Und Willst du deinen Liebsten'; 'Nimmer-satte Liebe'; 'Ich hab in Penna'.....Hugo Wolf
Mme. Rethberg
'Gesu Bambino'.....Pietro Yon
Mme. Rethberg and Mr. Pinza

This was a recital at which the audience was literally stirred to wild enthusiasm. Both artists were repeatedly brought out for bows, and, generous with encores, were still importuned by the insatiable gathering of music-lovers that crowded the hall.

If criticism might be made, it would be to the effect that neither artist was completely wise in choice of the numbers presented, Mr. Pinza confining himself almost entirely to songs of baritone calibre, which did not invariably show off the magnificence of his naturally fine and unusually well-schooled voice. What he sang, he sang with consummate art, both from the tonal and from the interpretative point of view; and it would be difficult to say which was the best of his songs. The Handel aria from 'Floridante' was particularly fine. There were at least three encores following this group, and innumerable recalls.

Mme. Rethberg's Bach had excellent classical style, as might be expected from this excellent artist; and her voice, especially in its middle register and in pianissimo high tones, was of amazing beauty. Some of her best singing was done in the Schumann 'Der Nussbaum' and the Brahms Lullaby, both of which were among her encores. The Mozart duet was excellently done, and as an encore 'Se a Caso', from 'The Marriage of Figaro', was given, so successfully that it had to be repeated. H.

Gordon String Quartet, Schuster and Wolff with New Friends of Music

New Friends of Music. Participating Artists, Gordon String Quartet; Joseph Schuster, 'cellist; and Ernst Victor Wolff, pianist. Town Hall, Dec. 6, afternoon:

Beethoven Program
Quartet in F, Op. 135
Sonata for piano and 'cello, in G Minor, Op. 5, No. 2
Quartet in C, Op. 59, No. 3

If the Gordon String Quartet had played nothing but or beyond the few opening bars of the third movement Lento Assai, of the Op. 135 Beethoven's last complete essay in this form, the audience that filled Town Hall for the fifth concert of this series would still have heard one of the greatest expressions of genius to be encountered in the kingdom of chamber music. Imaginative interruptions aside, however, we were



Elisabeth Rethberg



Ezio Pinza

granted the whole of this superb work, enhanced by a performance of the Sonata for piano and 'cello that was a model of ensemble interpretation.

Neither Mr. Schuster nor Mr. Wolff allowed fervor to overcome proprieties of expression, and the dynamics employed by each artist were nicely calculated to enhance the playing of the other. And in solo, as well as unison passages, where Beethoven exploited the resources of each instrument, they best served themselves and their audience by a subjection of virtuosity to the demands of the composer.

The third of the Rasoumofsky trio of quartets, which again brought forth the Gordon players, was well performed, though the artists failed in this work to reach the level attained in the F Major. Inclement weather probably had its effect upon the strings, but the difficult fugal finale fell somewhat short of being satisfactory in execution, balance, and detail, though in the opening Andante and second movement, Andante quasi Allegretto, little could be found that did not satisfy the most observant hearer.

The members of the quartet, Jacques Gordon and David Sackson, violins; William Lincer, viola; and Naoum Benditzky, 'cello, as well as Messrs. Schuster and Wolff, were all obliged to return repeatedly to the platform to the tune of tumultuous applause. P.

Carmen Reuben Presents All-Brahms Program

Carmen Reuben, soprano, was heard in the Town Hall on the evening of Dec. 6, with Frank Bibb, accompanist, and Alix Young Maruchess, viola player, assisting. The program was all-Brahms, and included 'Liebestreu', 'Wir Wandelten', 'Der Tod das ist die kühle Nacht', 'Versagen', 'Wie Melodien zieht es', 'Schön war das ich dir weihte', 'An ein Aeolsharfe', 'An ein Veilchen', 'Willst du dass ich geh?', 'Gestille Sehnsucht', 'Geistliches Wiegenlied' (with viola obbligato), 'Die Mainacht', 'Ruhe, Süßliebchen', 'Sändchen', 'Immer leiser wird mein Schlummer', 'Von ewiger' (Continued on page 28)

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CHICAGO SYMPHONY PLAYS NEW WORKS

Rachmaninoff Symphony and Concerto by Max Trapp Performed—Smeterlin and Tomford Harris Are Soloists

CHICAGO, Dec. 20.

The first performance here of Rachmaninoff's Third Symphony, and the first appearance at these concerts of Jan Smeterlin, pianist, were the main items of interest on the Chicago Symphony Orchestra programs of Dec. 10 and 11. Mr. Stock directed the following program:

Suite No. 4, D Major.....Bach
Adagio di molto, from Concerto for Violin,
D Minor.....Sibelius
(played by all the first violins)
Symphony No. 3, A Minor, Op. 44.....
Rachmaninoff
(First performance in Chicago)
Concerto for Piano, No. 2, F Minor...Chopin
(Mr. Smeterlin)

The new Rachmaninoff symphony evoked shouts of "bravo" from the more excitable of the listeners, though the stabler element of the public was content to express its admiration more continentally. What time may prove of the new work cannot be prophesied. Obviously it has not the appeal nor the tragic expansiveness of the enduring Second Symphony; yet it may, like the Fourth Piano Concerto, develop unsuspected qualities on closer acquaintance. In comparison with its thirty-years-old companion, it is a pastoral symphony, and may definitely occupy that position in a series which, it is sincerely to be hoped, will be continued to a higher enumeration. Mr. Stock and the orchestra played the symphony with every care and great affection, so that it may be said to have had the advantage of an eloquent pleading.

Smeterlin's Performance Pleases

Mr. Smeterlin's playing of the Chopin Concerto was highly enjoyable. The public was audibly pleased and was rewarded with further Chopin for encores, an etude and a waltz.

The concerts of Dec. 3 and 4 boasted a novelty in the form of the first local hearing of Max Trapp's new concerto for orchestra. The program:

'Tambourin', from Suite 'Céphale et Procris'
Grétry
Suite, G Minor.....Rameau
(orchestrated by Felix Mottl)
Concerto for orchestra, Op. 32.....Trapp
(First performance in Chicago)
Symphony No. 2, D Major, Op. 73...Brahms

The present concerto for orchestra is the third work of Max Trapp to appear on Mr. Stock's programs. As far as memory permits comparison, it is the best of the three. Certainly neither the symphony nor the piano concerto attained a like popular success. The concerto (so titled for no obvious reason) is a vigorous, brilliant work, more nearly related to the style of Hindemith than to that of any other contemporary composer, but with decidedly less asperity of manner, and with a slow movement of genuinely romantic feeling, despite its contemporaneous harmonization.

French Music Played with Clarity

The early French classics were read with delightful clarity and luminosity of tone, a department in which the orchestra finds itself notably improved this season. Brahms's Second always elicits that which is most distinguished in Mr. Stock's musical nature; and the present occasion was no exception, though an almost too great meticulousness deprived certain portions of the work

of their native quality of unimpeded lyricism.

Tomford Harris, resident pianist, made his second appearance with the orchestra at the Tuesday matinee of Dec. 8. The program:

Symphony, 'Matthias the Painter'...Hindemith
Symphony, B Flat Major, Op. 20...Chausson
Concerto for Piano, No. 4, D Minor, Op. 70
Rubinstein

Mr. Harris

Philadelphia Orchestra Enlists Two Soloists under Ormandy's Leadership

Mischa Elman Is Heard in Concerts of Dec. 4 and 5—Melchior Sings Excerpts from Wagner and Verdi Works—Orchestra Plays Sibelius's Third for First Time

PHILADELPHIA, Dec. 20.

RETURNING after his visit to Minneapolis as guest conductor, Eugene Ormandy resumed his conductorship of the Philadelphia Orchestra at the concerts of Dec. 4 and 5:

Overture to 'Benvenuto Cellini'.....Berlioz
Symphony No. 2 in C.....Schumann
Concerto in D.....Tchaikovsky
Mischa Elman

Outstanding was the Schumann symphony, which has been, at least as far as this city is concerned, less frequently programmed than the merits of the composition deserve. Mr. Ormandy's interpretation of the symphony was eminently satisfying. His reading was sensitive without being sentimental and while it fully accentuated the nostalgic qualities of the Adagio showed no tendency to over-interpret or exaggerate. The orchestra cooperated splendidly with the conductor, the string sections in tone and execution doing some especially noteworthy work in both the Adagio and Scherzo.

Mr. Elman's performance of the solo part of the Tchaikovsky Concerto served to manifest the skill and artistry of the distinguished violinist in a work to which those concomitants constituting the Elman style are perhaps best fitted. The concerto, perhaps due to Mr. Elman's Russian birth, early associations and certain psychological intangibles, is one which he approaches with a special sympathy and plays with a definitely personal expression. At the conclusion of the work he was recalled to the stage several times, and had Mr. Ormandy acknowledge the great applause also—and properly, for under the latter's baton the soloist received an accompaniment of notable excellence. The Berlioz overture was an effective opening and was well played.

Symphony a Virtual Novelty

An unusually interesting program which offered Lauritz Melchior as soloist under Mr. Ormandy's direction at the concerts of Dec. 11 and 12:

Symphony No. 3, in C.....Sibelius
'Grahlserszahlung' from 'Lohengrin'...Wagner
'Siegmund's Liebeslied' from 'Die Walküre'
Wagner
Dances from 'Galante'.....Kodaly
Excerpts from 'Otello'.....Verdi
Mr. Melchior
'Tod und Verklärung'.....Strauss

It is somewhat strange that it took nearly thirty years for Sibelius's Third Symphony to find a place on a Philadelphia Orchestra program, and Mr. Ormandy has placed devotees of the music of the great contemporary Finnish composer in his debt. Mr. Ormandy's programming of the symphony

Mr. Harris has the technique and the verve to give the Rubinstein concerto what it needs—all save that last ounce of power to override the orchestra in the climaxes. He was roundly applauded as one of the most popular resident pianists. Mr. Stock again indulged in strong contrasts by following Hindemith with Chausson, and with no particular damage to either, a fact due in no small degree to the excellent performances both received.

ALBERT GOLDBERG

Szigeti to Play Outline Of Literature for Violin

Three Programs in Town Hall to Embrace Three Centuries

Joseph Szigeti, violinist, will give three programs in the Town Hall during the next month, on Jan. 16, 23, and 30, called 'An Outline of Three Cen-



Joseph Szigeti, Who Will Give Three Recitals Outlining Several Centuries of Violin Music, in the Town Hall

turies of Violin Music'. He will play an original rhapsody for violin by Liszt, written, it is believed, by the pianist for Reményi. The remainder of the opening program includes the Handel Sonata in D, the Bach Chaconne, Ravel Sonata, Schubert Sonatina in D, Bloch's 'Vidui' from the 'Baal Shem' Suite, and Mr. Szigeti's arrangement of Bartok's Hungarian folk tunes. Nikita Magaloff will be at the piano.

Mr. Szigeti will also be heard as soloist with the New York Philharmonic-Symphony under John Barbirolli, playing the Beethoven Violin Concerto, previous to his Town Hall recitals. He will appear in recital in Boston on Jan. 18, and in Chicago in Orchestra Hall on Feb. 3. Other performances in New York include appearances at the Schola Cantorum Musicales, and with the Haarlem Philharmonic Society.

N. Y. U. PLAYERS HEARD

Erb Conducts Symphonic Orchestra Society in Recent Program

The symphonic orchestra society of the department of music education of New York University, John Warren Erb, conductor, with Felix Robert Mendelssohn, 'cellist, as soloist, gave a concert in Education Auditorium on Dec. 18, 'Aladdin', a Chinese suite by Edgar Stillman Kelley, Dohnányi's 'Konzertstück in D', played by Mr. Mendelssohn were notable on the program.

A program of Christmas music was given in the same auditorium on the same day by the department of music education chorus of 210 voices, Luther W. Goodheart, conductor.

The Music Arts Chorus of the Y.W.C.A., Dr. Erb, conductor, with Charles Straus, organist, and Mrs. Warren Kress, pianist, assisting, gave a Christmas Vesper service on Dec. 6. Bach's Cantata No. 63, excerpts from the same composer's 'Christmas' Oratorio and traditional hymns were sung.

Novaes Plays in Dallas

DALLAS, Dec. 20.—The well known Brazilian pianist, Guiomar Novaes, made her first appearance in Dallas on the evening of Nov. 27, under the auspices of the Dallas Music Teachers' Association, at McFarlin Memorial Auditorium. She gave a brilliant performance, and received an ovation.

On her program were the English Suite in G Minor of Bach; a 'Handel', Chaconne; the Sonata in C, Op. 53, of Beethoven; a suite, 'Children's Scenes', by Octavio Pinto the pianist's husband; several Chopin works; de Falla's 'Dance of Terror'; and Albaniz's 'Triana'. The artist was generous in giving encores. Many people from throughout Texas were in attendance.

M. C.

CONCERTS IN NEW YORK

(Continued from page 26)

Liebe', 'Lied', 'O wüsst ich doch', 'Das Mädchen Spricht', 'Feldensamkeit', 'Botschaft'.

Miss Reuben is no stranger to New York concert audiences; but this is the first time, if memory serves, that she has attempted a one-composer program. Many of the numbers were projected with care and definite interpretative skill, and she won the approval of her audience from the outset. Mrs. Maruchess's obligatos were effective. D.

Kirsten Flagstad Includes Norse Songs in Benefit Appearance

Kirsten Flagstad, soprano. Edwin McArthur, accompanist. Carnegie Hall, Dec. 9, evening:

'Fra Monte Pincio'; 'Mens jeg venter'; 'Et Haab'.....Grieg
'Kvi tralar det ikke lenger i skogen'.....Olsen
'Vaarlængsler'.....Walnaes
'Zur Ruh'; 'Morgentau'.....Wolf
'Es hat die Rose sich beklagt'; 'Im Herbst'.....Franz
'Wiegenlied'; 'Cäcilie'.....Strauss
'Le Secret'; 'Fleur Jette'.....Faure
'Fair House of Joy'.....Quilter
'Nocturne'.....Head
'Sea Moods'.....Tyson
'Der gygner en haad'.....Grieg
'Blondenæter'.....Hurum
'Og jeg ha mig en hjertenskjaer'.....Grieg
'Wer von einst'ger Liebe spricht'; 'Meine Haft ging jaeh zu Rueste'.....Borgström

This must have been a fortunate recital for the beneficiaries, the educational department of the New York Women's Trade Union League. The stage was utilized, apparently to its last inch, for extra chairs necessary to accommodate the huge crowd. An unusual number of late arrivals and an inexplicable amount of noise seriously disturbed the beginning of the program, but apparently had not the slightest effect on Mme. Flagstad's poise. She waited serenely as tardy ones were seated between the songs in her first group. If her first interpretations had less than her maximum of spontaneity and warmth, no wonder!

Sung in her native Norwegian, the Grieg, Olsen, Alnaes, Hurum and Borgström compositions enabled the soprano to vary the usual pattern of such programs. Needless to say, she brought sympathy and insight, as well as vocal beauty to the music of her own people. But it was in the succeeding group of German Lieder that she found fullest opportunity for the employment of her great gifts as a singer and an interpreter. Inevitably, Wolf, Franz and Strauss were the peaks of the program. 'Zur ruh' had almost the emotional impact of a page from 'Tristan', yet was in no sense theatrical. 'Im Herbst' reached its climax in a splendor of tone

that was tragically stirring. The difficulties of 'Cäcilie', melted in the warmth and surety of the singer's conquering art.

A production well-nigh effortless, though it made use of high tones of exceptional power, and a legato that in the Strauss 'Wiegenlied' was of enchanting effect, again marked Mme. Flagstad as technically a singer of an exceptional order. Not all of her songs were equally successful. Those in French were more conscientious than inspiring. Nor was she quite so infallible as to pitch as has been assumed for her. A high C in 'Ho-jo-to-ho', sung as an extra at the end of the recital, shaded well down toward a B. But these were minor considerations. Edwin McArthur played able accompaniments, all from memory. T.

Jacques Jolas Returns in Recital

Jacques Jolas, pianist. Town Hall, Dec. 7, afternoon:

Rondo in A Minor.....Mozart
Four sonatas: E Major, A Minor, Pastoral, Capriccio.....Scarlatti
Chromatic Fantasy and Fugue.....Bach-Busoni
Sonata in A Flat, Op. 110.....Beethoven
Three Preludes: 'Voiles', 'Minstrels', 'Ce qu'a vu le vent d'ouest'.....Debussy
'Ständchen'.....Strauss-Giesekeing
Etude, No. 4.....Stravinsky
Sonata Fantasie, Op. 19.....Scriabin

It was after an absence of several seasons that Mr. Jolas returned to the New York concert stage in this recital, and in the interim his technical and musical accomplishments have expanded considerably. An outstanding feature of his equipment is an exceptionally light and feathery finger facility, which, with the delicately poised feeling he revealed for their essential framework, enabled him to invest the Mozart rondo and the Scarlatti sonatas



Jacques Jolas

—those programmed, as also the extra one added at the end of the recital—with unusual effectiveness of nuance and charm.

The same musical sensitiveness characterized his approach to the Beethoven Sonata, but the same touch lacked the texture necessary for the proclamation of this profound work's more reflective and enigmatic moods; while in the more soaring lyric pages, and in the more dramatic moments, the forte tone became too harsh to be eloquent, a fault that also marred the Chromatic Fantasy and Fugue. Both

of these major works were well conceived structurally, and the Bach fugue and the fugal parts of the sonata were lucidly set forth; but a deeper penetration of the inner spirit of the music was needed for both. Debussy's 'Footsteps in the Snow' was a little gem, a miniature painted in the softest colors with the lightest brush; and the recitalist's finger fluency again proved a valuable asset in 'Ondine' and its none-too-rewarding companions of the Ravel suite. A fair-sized audience applauded warmly at every opportunity. C.

Helen McGraw Heard Again

Helen McGraw, pianist. Town Hall, Dec. 8, afternoon:

Prelude and Fugue in B Flat Minor, Bk. 1, No. 22.....Bach
Fantasie in D Minor.....Mozart
Rhapsodie in E Flat.....Brahms
Sonata in A Flat, Op. 110.....Beethoven
Three Preludes: 'Voiles', 'Minstrels', 'Ce qu'a vu le vent d'ouest'.....Debussy
'Ständchen'.....Strauss-Giesekeing
Etude, No. 4.....Stravinsky
Sonata Fantasie, Op. 19.....Scriabin

A Naumberg recital-winner of 1930, Miss McGraw made a distinctly favorable impression at the outset of this program:

with her well-poised playing of the devotional Bach prelude and her clear exposition of the fugue. After that her best artistic work came at the very end of the program with the Scriabin Sonata Fantasie, the Andante of which was marked by notably sensitive lyricism, and in the added 'The White Peacock' of Griffes and F Sharp Nocturne of Chopin.

Throughout the program she gave many evidences of possessing a contemplatively musical nature, and of the fact that whatever she played meant something definite to her; but at the same time an inhibition, due undoubtedly in some measure to extreme physical tenseness, prevented her from giving free rein to her emotional response to the music. Her technique, while by no means impeccable, seemed to be adequate for most of the difficulties encountered, and there was vitality in her tone. The Beethoven Sonata was well planned, the lyric opening movement was projected with conviction, and the fugal parts were clearly traced; the declamatory passages, on the other hand, remained unassimilated. The Mozart Fantasie was one of her better numbers for clarity and good balance of tone, although the tempi chosen devitalized the composition.

Of the Debussy group the delicately etched 'Voiles' was the best, the 'Minstrels' being too angularly measured in its rhythm and too heavy in its humor. The 'Ständchen' of Strauss-Giesekeing was given songful utterance, and the Stravinsky etude was played with fluency and ease; while the romantic feeling with which the added Chopin nocturne was imbued suggested that the young pianist might have chosen her program to better advantage. The audience, though small, was readily responsive. C.

The first of a series of three recitals to celebrate the thirtieth anniversary of her first appearance on the concert stage was given by Eva Gauthier at the Hotel Gotham on the evening of Dec. 8. Mme. Gauthier had the assistance of Celius Dougherty at the piano. The program of classic and contemporary Spanish works was dedicated "to the memory of Kurt Schindler, who did so much to make Spanish music known in this country."

The first group was by Seventeenth- and Eighteenth-Century composers, three sacred songs, in arrangements by Schindler, and three secular songs, the latter by Marin, Bassa and Esteve, with an aria from 'Acis and Galatea', composed by Literas in the early Eighteenth Century. The second group was of works by Albeniz; the third by Oradors, Mompou, Halffter, Granados, and Turima; and the final group by de Falla. Mme. Gauthier brought all her customary artistry to bear upon the entire program, which was heard with appreciation by a large audience. D.

Literas in the early Eighteenth Century. The second group was of works by Albeniz; the third by Oradors, Mompou, Halffter, Granados, and Turima; and the final group by de Falla. Mme. Gauthier brought all her customary artistry to bear upon the entire program, which was heard with appreciation by a large audience. D.

Samuel Antek, Violinist, Presents Sturdy Program

Samuel Antek, violinist. Herbert Jaffe, accompanist. Town Hall, Dec. 8, evening:

Sonata, D Major.....Handel
Chaconne.....Bach
Concerto.....Paganini-Wilhelmj
'Poème'.....Chausson
'Hillamzo Balaton'.....Hubay
'Tijuca'.....Milhaud
Tarantelle.....Szymanowski

A sturdy, if standardized, program of violin music was played by Samuel Antek at this recital. He was known to many

in his large audience as a teacher and ensemble player and had been heard previously in a program of piano and violin sonatas with Clarence Adler. That he possesses a sound technical groundwork was shown in his opening number, Handel's D Major Sonata, which was smoothly and ably presented, if not with a maximum beauty of tone. Bach's Chaconne was cleanly achieved. The leisurely pace at which it was taken raised some structural questions, but the performance remained a musicianly one.

Among the other compositions played, the Chausson 'Poème' and the Paganini-Wilhelmj Concerto further demonstrated a command of basic technique. Lesser numbers accredited to Milhaud, de Falla-Kreisler and Szymanowski made up the final group. O.

Mary Felts in First New York Recital

Mary Felts, a pianist from the Middle West who has studied abroad and here, made her first New York appearance in recital in the Town Hall on the afternoon of Dec. 11. Her program consisted of Schubert's Impromptu, Op. 142, No. 3, and Moments Musicaux in C Sharp Minor, F Minor and A Flat, from Op. 94; Mozart's Sonata in B Flat (K. 570); 'Polichinelle', 'Legend', 'Brazilian Folk Dance', and 'The Poor Little Rag Doll', by Villa-Lobos; the Scherzo, Op. 6, by Griffes; and Beethoven's Sonata, Op. 109.

The newcomer revealed the possession of a well-developed technical facility conducive to clean-cut playing, and there were places where she disclosed a nice feeling (Continued on page 31)



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RADIO:

By WARREN H. POTTER

FOR the first time since its inception in 1928, the NBC Music Appreciation Hour was changed in its method of presentation on Dec. 18. Dr. Walter Damrosch, conductor of the program, and music counsel for NBC, turned actor, and assumed the leading roles in a dramatization of the first performance of Handel's 'Watermusic', and in an incident from the life of Beethoven.

Dr. Damrosch feels that pertinent happenings from the lives and times of great composers will help listeners understand the circumstances under which the music was written, and at the same time implant the composition more firmly in the minds of youthful as well as more mature listeners.

The Metropolitan was very well festooned with microphones during the opening week of the season, for NBC during intermission on the opening night, on Dec. 21, gave a special broadcast in an endeavor to bring to its listeners the glamour of the golden horseshoe and the chatter at Sherry's bar. Prominent members in the audience were interviewed and the broadcasting company even had its fashion expert on hand for the benefit of its female audience.

A few hours before the curtain rose Kathryn Cravens gave her hearers an idea of how things looked backstage at the 'Met' when she broadcast 'News Through a Woman's Eyes' over WABC from 2:00 to 2:15 p.m.

The opera series will be inaugurated with 'Hansel und Gretel' on Dec. 24, and 'Samson and Delilah' will begin the regular Saturday afternoon broadcasts on the day after Christmas. Maurice de Abravanel, conductor, will make his debut at the Metropolitan with this performance. Marcia Davenport will be commentator.

WQXR has made arrangements with the Juilliard School of Music to broadcast all of the season's recitals and concerts, and inaugurated these programs with a relay of the Gounod opera 'The Frantic Physician', on Dec. 10. Eddy Brown is in charge of the station's musical activities.

Moriz Rosenthal, seventy-four year old pianist and pupil of Franz Liszt, shared the General Motors program with Donald Dixon, baritone, on the evening of Dec. 13. It was the first time the pianist had ever performed before a microphone and he found the time restrictions on a radio program slightly different than leisurely performance in a concert hall, since he could not return for either applause or encores, and when he sat down to perform his third number, ran off a few chords in unorthodox fashion as Milton Cross was announcing the work to be played. His actual performance at the piano however, was superb, and the visible audience in Carnegie

NBC Music Appreciation Hour Dramatizes Events in Lives of Composers—Some Glamour and the Golden Horseshoe

Hall lionized him.

The G. M. Christmas program was broadcast from Flint, Michigan, under Erno Rapee, with Rose Bampton as soloist and assisted by the G. M. chorus of 1,000 voices—probably the largest industrial chorus in the world.

Paul Pisk, Viennese pianist, conductor, composer and musicologist, who is making an extended stay in New York (having come to this country at the instance of the League of Composers), was to give his second radio recital here on Dec. 21 over a CBS outlet. His program, on the 'Modern Masters' series, was an unusual one, including the 'Albumblatt' of Josef Marx,



Dr. Paul Pisk

Music and the Microphone

No. 2—An Announcer Recalls His Fifteen Years on the Air

By MILTON J. CROSS

(Staff Announcer, National Broadcasting Company)

FEW beginnings in radio have been made under humbler circumstances than my own. WJZ's studio fifteen years ago consisted of a small space partitioned off from a ladies' rest room in a factory loft across from the D. L. & W. tracks in Newark, N. J. I was at that time a voice student at the Damrosch Institute of Musical Art and my first programs over the air consisted of two song recitals broadcast from that loft.



Milton J. Cross

It was pretty difficult going in those days since I was behind in my tuition payment at the Institute and consequently the day Thomas Cowan—who is now with the Municipal Broadcasting Company down at WNYC and who is in point of active service the oldest man in the business—met me on the street and asked me to work with them at WJZ, proved to be the turning point.

It was, in the light of present facilities, an amusing era in radio—and one of hard work. At first a part-time job, sandwiched in with my studies at the Institute, I put in four days a week at the studio from four in the afternoon to ten-thirty at night. That was the time we went off the air. Our quarters of course, improved a little, but they were hardly what you would call sumptuous. I remember that at half-past ten I switched off the lights, grabbed my hat and coat and made the train back to the city in three minutes. And I used to do my work for the school riding back and forth, to and from Newark.

Even in those days we could give what listeners we had, good music. Sometimes we had six or seven artists for broadcasts—a full schedule in those times—and at others no one at all would show up. Then I had to fill in, either by singing myself to the accompaniment of a roll on the player-piano, or by putting on records. And since the choice of music was left to my discretion and those were the golden days of Caruso and at least the silver days of several other singers—my choice was the staple fare of the listeners. There was not the selection then of either stations or programs that there is today.

When the Wagnerian Opera Company gave a series of performances at Hammerstein's old Manhattan Opera House in 1923, I was the announcer. And they did put some wonderful programs on the air. It was a pity the company went broke. It didn't deserve it. And when the first broadcasts were given by the New York Philharmonic-Symphony up in the

Studies by Josef Matthias Hauer, a 'Noc-turne' and 'Dance' by Egon Wellesz, five of his own sketches and the Andante from his Klavierstück. He was heard with the NBC Music Guild on Dec. 10. He has been noted particularly for the past few years as the founder of the Concerts of New Music in Vienna, and as champion of the younger school.

The combined energy of Alfred Wallenstein, Nat Brusiloff and Morton Gould as they beat time while conducting their orchestras on various WOR-Mutual programs accounts for fifteen broken batons a week. (The sticks cost about a half-dollar apiece).

Jessica Dragonette, soprano, will inaugurate a new weekly series of half-hour programs over WABC on Jan. 13 from 9:30 to 10 p.m. . . . A newly-found Rondo for violin and orchestra by Mozart was given during a special short-wave broadcast from Vienna on Dec. 19 by the Vienna Symphony under Kabasta.

Stadium in 1923, '24 and '25, I was the announcer. That job entailed no little responsibility. Sometimes there would be a fifteen or twenty-minute intermission during which precautions had not been taken to amuse the radio audience and fill in time. Consequently I had to do the best I could and one of the tasks of the announcer is extemporaneous filling-in. I used to study and read up literature on orchestral literature you might say, which was no small task, but it proved an extraordinarily rewarding one personally.

When the Metropolitan Opera let the barriers down and the microphone in—Gatti was at first opposed to broadcasts from the auditorium—Deems Taylor was commentator the first year. That was 1931. Then I held the post as commentator and interviewer until the present season when Marcia Davenport will take it over. And I enjoyed it; enjoyed giving listeners a resumé of the story and the color that goes with a broadcast. 'The house lights are being dimmed. In a moment the great gold curtain will go up. Mr. Bodanzky is entering the orchestra pit'. That sort of thing.

Then there is the General Motors Hour, which began as the Cadillac Hour in 1933. I've been with that since its inception. A fine program, it is one of many that have been doing yeoman service in promulgating the cause of good music over the air, such as the more recent Magic Key series.

Amusing letters often come to an announcer, generally from word purists. And I'm glad to get them, only if I followed their advice—which is often to use a primary pronunciation instead of the secondary one in common use throughout the country and among musicians, I should become something of an air-eccentric. One person wrote to tell me that the title of Gluck's opera is pronounced in two syllables 'Orph-eus'. He was right, but the secondary manner of saying it and the one commonly accepted, is of course, 'Orphe-us'. Another wrote in to tell me that Fantasia is pronounced Fantasia, with the accent on the 'i', and he was right. But again, so was I in saying Fantasia.

The most amusing letter I think I ever received was from down south somewhere wherein the writer, who was preparing a paper on announcers for a literary club, asked me "what was your most embarrassing or terrifying moment on the air, and how did you meet your wife?" One more: a young lady wrote to ask me if 'Tip-toe through the Tulips' was a classic. If it wasn't then, it is now.

Good music and good programs are frequent on the air and are liable to become more so. Advertisers, it is evident, have found out that serious music is an excellent broadcasting medium with a definite niche in the financial scheme and capable of producing profitable results. At least, that is the point of view of one announcer.

BALTIMORE HEARS 'SAMSON ET DALILA'

Civic Opera Company Begins Season with Saint-Saëns Work in English

BALTIMORE, Dec. 20.—The Baltimore Civic Opera Company, Eugene Martinet, director, began its current season of performances with Saint-Saëns's Biblical opera, 'Samson and Delilah', sung in English, at the Auditorium Theatre on Dec. 8. This season marks the reorganization of the company, with an advisory board guiding the plans; and the initial presentation as governed by the new board proved a distinct advance for the company. The cast included Margaret Gilner and Douglas McComas in the title roles, William Leach as the High Priest, and John Osbourne as Satrop. The general smoothness of the performance, effectiveness of the principal singers, and the enthusiasm of the resonant chorus, were worthy of the applause bestowed. Picturesque ballet episodes staged by Michael Nicholoff added to the evening's pleasure.

Elman with Philadelphians

Eugene Ormandy led the Philadelphia Orchestra, with Mischa Elman as violin soloist, in a reading of the Tchaikovsky Violin Concerto on Dec. 9, at the Lyric. The resourcefulness of the orchestra was evident in the support given to the soloist. The program began with Wagner's 'Faust' Overture, and concluded with a brilliant interpretation of the Brahms Second Symphony.

Kirsten Flagstad appeared at the Lyric on Dec. 10, giving one of the Albaugh series of concerts before an enthusiastic audience.

The Kolisch Quartet gave the eighth Peabody recital on Dec. 11. Charles Kullmann was the artist in the seventh Peabody recital on Dec. 4. Elizabeth Carrington made her first appearance in Baltimore in a song recital at Cadoa Hall on Dec. 2, with Frank Bibb as the sympathetic accompanist. The audience welcomed the singer and her rich vocal endowment cordially. The Bach Club recently gave the concluding Brahms program, with Frank Sheridan, pianist, assisting the Musical Art Quartet. Dr. Isaiah Bowman, head of Johns Hopkins University, addressed the members of the Baltimore Music Club at Southern Hotel on Dec. 12. His subject was the relationship of poetry and music. A musical program followed. Those participating were Clara Asherfeld, pianist; Mary Hill Doolittle, cellist; Elsa Baklor, soprano; and Sig-mund Block, baritone. Virginia Castelle, Selma Tiefenbrun, and George Bolek were the accompanists. The program was arranged by Mrs. Martin W. Garrett and Mrs. Frederick Wehr.

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DONOVAN CONDUCTS NEW HAVEN PLAYERS

Simonds Heard as Soloists—
Recitals and Vocal Events
Welcomed During Month

NEW HAVEN, Dec. 20.—Two concerts by the combined New Haven Symphony and Civic Orchestra, two events in the Woolsey Hall Concert series under the management of Daggett M. Lee, a harpsichord recital by Ralph Kirkpatrick, a piano recital by Ellsworth Grumman, the New English Singers, beside



Richard Donovan

several minor events, marked musical activity for the past month in this city.

Outstanding in interest was the fourth concert of the New Haven Symphony, when Richard Donovan appeared to conduct the Sibelius Second Symphony on Dec. 7. He shared honors with Bruce and Rosalind Simonds, who as soloists of the evening, played the Mozart Concerto in E Flat for two pianos and orchestra. Dukas's 'Sorcerer's Apprentice' completed the list.

The new conductor's success is significant, because he undertook to play three works new to the orchestra with only four rehearsals. It was courageous on his part, but Mr. Donovan's venture exceeded expectation, and the audience heartily expressed its approval. The performance of the Sibelius, though not exactly finished, was incredibly good for the work as a whole. The Simonds gave a performance of the Mozart almost as delicate, polished, and elegant as the music. Mr. Simonds composed the cadenzas for this performance, and they are a credit to his musicianship.

Turning from symphonic music to the lighter side of concert programs, the New Haven Symphony gave its third concert on Nov. 23 with Hugo Kortschak conducting. Samuel Yaffe, a New Haven accompanist, was soloist in the Tchaikovsky Piano Concerto. Music of Nicolai, Saint-Saëns, Mozart, and Johann Strauss was played.

Boston Symphony Heard

The Boston Symphony made its first appearance in this city for the second event in the Woolsey Hall series, on Nov. 18. After the polished and refined Symphony in B Flat, ninth of the London series by Haydn, Dr. Koussevitzky conducted 'La Mer' of Debussy, finishing his list with an eloquent performance of the Sibelius Fifth. A capacity audience attended. The Don Cossacks gave another of their famous concerts in Woolsey Hall on Dec. 8. Serge Jaroff was acclaimed for his conducting.

After an absence of two years, the New English Singers sang in Sprague Hall on Dec. 10. Their program was identical with that given in New York on the previous Saturday. Madrigals, folksongs, ballets, and duets still hold their charm as sung by this unique group. Mr. Kirkpatrick's recital on Nov. 16 was delightful. Heard on the harpsichord for which the compositions were originally written, the works of Handel, Bach, Rameau, Daquin, Dandrieu, Couperin, Purcell, and Scarlatti proved thoroughly enjoyable.

Mr. Grumman, of the Yale School of Music faculty, on Nov. 30 gave an

all-Liszt program which included the famous sonata. The Woman's Choral Society of New Haven, Hugh Smith, conductor, gave its first concert of the season in Sprague Hall on Dec. 3. Signe Nordin Luering was the accompanist, assisted by Anita Brookfield, harp, and John Barrows and Robert Derbacher, horns. Works of Fauré, Holst, David Stanley Smith, several Eighteenth-Century composers, Di Lasso and William Byrd, and four songs of Brahms, composed the program.

MILES KASTENDIECK

NATIONAL SYMPHONY PLAYS IN HARTFORD

Choral Club Gives Christmas
Carols—Anna Kaskas in
Home-coming Recital

HARTFORD, Dec. 20.—The National Symphony, led by Hans Kindler, contributed to the Bushnell series on Dec. 2 a program rich in tonal quality and freshness. Weber's 'Euryanthe' Overture, the Fourth Symphony of Brahms, and Liszt's 'Les Preludes' were augmented by two American compositions, Mary Howe's 'Spring Pastoral' and McDonald's 'Rhumba'. Works of Wagner and Glière were given as encores.

The Ballet Caravan, made up of members of the American Ballet, gave a colorful program at the Hartford Woman's Club on Dec. 1. 'Promenade', 'Harlequin for President', 'The Soldier and the Gypsy', and 'Encounter' were all created by members of the group.

The Don Cossacks appeared at Bushnell Hall on Dec. 9, impressive as ever. Governor Cross on this occasion presented to Conductor Jaroff a Connecticut State flag, and received from the chorus a gold and silver goblet.

The Travelers Choral Club presented its thirteenth annual Christmas carol concert on Dec. 10 at Bushnell Memorial. Armand Gauthier, bass-baritone, of Montreal, was assisting artist. Carl Walton Deckelman directed, and accompanists were Gertrude C. Hagner and Charles H. Taylor. The program included eight ancient European carols never before presented in this country. Incidental solos were given by Miga N. Codrano and Helen B. DiCarlo, sopranos; Eva D. Gumbus, contralto; and Peter Forbes McKay, bass.

The National Symphony gave a matinee for school children at Bushnell Memorial on Dec. 2 as part of a series of programs sponsored by the local council of Parent-Teachers Associations. Francois Garziglia conducted, and C. C. Capell, manager of the orchestra, was master of ceremonies.

Tito Schipa, tenor, and Anna Kaskas, contralto, were warmly welcomed in a joint recital at Bushnell Hall on Dec. 6. This was Robert Kellogg's third event of the season. Miss Kaskas's appearance was her first homecoming concert since she joined the Metropolitan Opera ranks.

JOHN F. KYES

Combined Choruses Sing in Westfield

WESTFIELD, N. J., Dec. 20.—A joint concert of the Lafayette College Glee Club and the Westfield Senior High School Chorus, conducted by John Warren Erb, was held at the Westfield Junior High School on Nov. 27. Marion Lackas, pianist, appeared as soloist with the chorus of 170 voices. The Westfield Chorus was prepared by Elizabeth Ingalls, all-State chorus conductor of New Jersey, and director of music in the Westfield public schools. The accompanist was Thomas Edwin Yerger.

SAN CARLO CONCLUDES ENGAGEMENT IN BOSTON

Eight Performances Are Given During
Six-Days' Stay—Repertoire Is
Largely Italian

BOSTON, Dec. 20.—The San Carlo Opera Company has concluded a week's engagement at the Boston Opera House during which time it played eight operas in six days. The repertoire for this brief Boston season leaned heavily toward the Italian, although the engagement opened with 'Carmen', in which Coe Glade appeared in the title role as guest artist. 'Aida', 'Martha', 'Lohengrin', 'Madam Butterfly', 'Rigoletto', 'Faust', and 'Il Trovatore' completed the roster. The company is giving good opera at nominal prices. The stage sets are good, the costuming is in excellent taste, and the performances, for the most part, move swiftly and easily. Carlo Peroni has conducted throughout the week's engagement, and to him should go an acknowledgement of performances carried forward with honest devotion to the task at hand.

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CONCERTS

(Continued from page 28)

for the treatment of the phrase. Her tone was of pleasing texture in the softer pieces and passages, where she frequently caressed a tender response from the keys; but in forte chords it became very harsh. The contrast in touch was, indeed, so marked as to suggest conflicting schools in her training yet to be reconciled. Interpretatively she was at her best in the Schubert and Villa-Lobos groups, the 'Polichinel' of the latter being her most effective offering in brilliant vein because of its spirit and vitality. But her reading of the Beethoven sonata was too external to be convincing, and there is much more spontaneous gaiety and wistfulness in the Mozart sonata than she realized. More complete immersion in the spirit of the music she plays is a fundamental need with her as yet.

Ernst Silberstein Gives His First New York Recital

Ernst Silberstein, 'cellist. Ernst Victor Wolff, assisting pianist. Town Hall, Dec. 9, evening:

Sonata in E Minor, Op. 38.....Brahms
Sonata in D.....Locatelli
Andantino.....Martini-Kreisler
Danzas Espanolas, Op. 5, No. 5 ('Andaluzas')
Granados
Allegro appassionato.....Saint-Saens
Seven Variations on the duet, 'Bei Männern
welche Liebe fühlen', from Mozart's 'The
Magic Flute'.....Beethoven
Sonata in F, Op. 6.....Richard Strauss

Mr. Silberstein, who is the new 'cellist of the Perolé Quartet, was formerly first 'cellist of the Berlin State Opera Orchestra, as well as 'cellist of the Klingler Quartet of Berlin, over a period of years. He was greeted by a large audience at his first New York appearance, and the applause he received left no doubt as to its favorable verdict.



Ernst Silberstein

The newcomer quickly proved himself to be a player of warmth of temperament, a facile technique and within certain restrictions, authority of style, although his performances had various earmarks of the musician long schooled in ensemble playing rather than in the soloist's greater freedom of expression. He brought the spirit of the Locatelli Sonata vividly to life, and invested the Beethoven variations with such variety of color as to minimize their undue length. In the Brahms Sonata the minuet movement was given with much grace, but neither 'cellist nor pianist reached the core of the matter in the other two movements. The performance of the Strauss work was much more vital and authoritative on the part of both, even though less smooth and accurate technically; while in the third section the Saint-Saens Allegro appassionato was given with sweep and brilliance, after less felicitous treatment of the familiar Granados dance. Mr. Silberstein's intonation was frequently faulty during the program in places of rapid skips, where he miscalculated his reach.

As assisting pianist Dr. Wolff carried self-effacement to such a point that the piano parts were too frequently merely a murmurous background of subdued piano tone, even in the Brahms. He fortunately abandoned this excessive restraint in the Strauss work, with results much more conducive to the desired musical effect.

Agnes Hennessey Sings in Steinway Hall

Agnes Hennessey, soprano, gave a recital in Steinway Hall on the evening of Dec. 7, assisted by Katherine Platt Gunn, violinist, and with John Cushing as accompanist.

Miss Hennessey offered the Ballatella from 'Pagliacci', 'Il Bacio' by Ardit, and songs by Burleigh, Liszt, Lie, and Strauss.

Miss Gunn's numbers included a group by Mozart, Grasse, Ravel, and Kreisler. The two artists joined in 'O, Cease Thy Singing' and 'When Night Descends' by Rachmaninoff; 'Le Nil' by Leroux, and 'Der Spielmann' by Hildach.

Kreisler in Second Recital

Fritz Kreisler, violinist. Carnegie Hall, Dec. 12, afternoon:

Concerto, C. Major.....Kreisler
(in the style of Vivaldi)
Sarabande and Gigue from Partita in D
Minor.....Bach
(for violin alone)
Concerto, E Minor.....Mendelssohn
Cavatina; 'Shepherd's Madrigal'; Malaguena.....Kreisler
Three 'Savonic' Dances.....Dvorak-Kreisler

Mr. Kreisler's second, and final, concert of the season marched forward triumphantly from great to superlatively great interpretative art. The opening number, one of those "classics" recently revealed as the violinist's own work, was brilliantly performed. To the Bach Sarabande and Gigue Kreisler brought a sincere, thoughtful performance; but not until he played the Mendelssohn Concerto did he reveal the full magic of his art. In the lovely Andante the tone was rich, vibrant, glowing; and in the Allegretto, under the spell of his art, Mendelssohn's enchanted world of the "little people" came suddenly to impish life. Spiccato passages called forth clear little tones that danced beneath the bounding bow; pianissimo passages were mere wisps of sweet sound. In the last movement the tones flashed with dazzling speed, but every one of them was as clear as the stroke of a bell.

Throughout the rest of the program this exalted standard was maintained. The Cavatina, the 'Shepherd's Madrigal', and the Malaguena, like most compositions by Kreisler, are simple, appealing melodies; and they were played with a rich and honeyed tone. So also the hackneyed Dvorak morsel.

Needless to say, the audience was large and demonstrative, and was made entirely happy when the artist played, among a group of encores, 'The Old Refrain' and 'Schon Rosmarin'. Carl Lamson was the worthy accompanist.

William Brownlow, English Baritone, Makes Debut

William Brownlow, baritone. Kenneth Walton, accompanist. Town Hall, Dec. 14, afternoon:

'Chair de Lune'.....Sauc
'Les Anges Pleurent'.....Bemberg
'Romance'.....Debussy
'Chanson Triste'.....Duparc
'Chanson de Route'.....Puget
'Now Sleeps the Crimson Petal'; 'Love's Philosophy'.....Quilter
'I Heard a Piper Piping'.....Peterkin
'So the Year's Done With'.....Bryson
'Love's Secret'.....Bantock
'Blow, Blow, Thou Winter Wind'.....Bridge
'Come Away Death'.....Shaw
'The Sweet of the Year'.....Warlock
'Ariel's Mockery'.....Bryan
'Take, O Take Those Lips Away'.....Quilter
'Stephano's Song'.....White
'By a Bierside'.....Gibbs
'The Cloths of Heaven'.....Creith
'In Dorset'.....Toye
'O Cool is the Valley Now'.....Goosens
'Down in Yonder Meadow'.....Gibbs
'Mary and the Kitten'.....Bryan
'Catherine of Aragon'.....Goodhart

Mr. Brownlow, who, as the only son of Lord Lurgan, rates an "honorable" before his name in England, might have had a larger audience of the curious if it had been bruited about that he is a relative of the Lord Brownlow who was much in the news during the recent "constitutional crisis" in England. As it was, the singer had to depend on the appeal of his program, which was an unusual one, and on his artistry, which was considerable.



William Brownlow

Not in recent memory has any visitor set before a Town Hall audience so representative a cross-section of contemporary English song. This he did effectively and with much skill, in spite of marked limitations of volume and compass of voice.

Totally, Mr. Brownlow was happiest

when he sang softly. Without climatic notes of any kind, he had to depend on fine distinctions between mezzo-forte, piano and pianissimo and was of necessity confined to the intimacies of song. That some monotony should result was to be expected, but it was a pleasure to hear words as well as music so tastefully and thoughtfully presented. The singer had a touch of humor for such songs as 'Mary and Her Kitten' and 'Down in Yonder Meadow' and just the right sort of a sigh for Bantock's 'The Secret'. Kenneth Walton, his very able accompanist, was called upon for a special bow after Mr. Brownlow had sung his 'Sleep' as one of his extras.

Margaret Sittig Plays at Junior League Clubhouse



Margaret Sittig

Margaret Sittig, violinist, who has been heard numerous times both as soloist and as a member of the Sittig Trio, gave a recital in the Junior League Clubhouse on the afternoon of Dec. 15, with her father, Frederick V. Sittig, at the piano. Miss Sittig offered the Vivaldi A Minor Concerto, that by Mozart in D, and a new sonata in G Minor by Sidney Homer, given for the first time in New York. There were also shorter pieces by Vieuxtemps, Handel, Albeniz, and Kreisler. Miss Sittig delivered her program in the highly artistic fashion which has always been characteristic of her playing, and the balance between the instruments was carefully maintained throughout the afternoon. Mr. Homer's sonata is a melodious work, well written for both instruments. It was given a careful and musicianly performance.

English Singers in Second Program

Bringing some of the Christmas spirit into the concert season with their carols and Christmas motets, the New English Singers gave their second concert in the Town Hall on the afternoon of Dec. 13. This program did not contain as many carols as the audience expected, for after a group including 'Quem viditis pastores', 'Down in yon forest', and 'Angelus ad pastores', there were ballets, madrigals, lute

songs, and duets, and folk-songs for encores. Three of Peter Warlock's carols—'Balulalow', 'Tyrley, Tyrflow', and the famous 'Corpus Christi'—were sung impressively, and finally 'Sing We Noel Once More', 'I Sing of a Maiden', and 'In dulci jubilo'. It was pleasant to hear Nellie Carson play the lute again.

Beethoven Association Gives Bach and Vivaldi-Bach Works

Many of the younger members of the large audience at the Beethoven Association concert in the Town Hall on the evening of Dec. 14 may have had a surprise from the first and last items on the program. The first was listed as a Concerto in B Minor for four solo violins, string ensemble, and harpsichord, by Antonio Vivaldi; the last, as a Concerto in A Minor for four pianos and string ensemble, by Johann Sebastian Bach. The two works had appeared on a Beethoven Association program given in 1925, but there must have been many who innocently supposed they were going to hear two separate and distinct compositions. Before the performance of the Bach Concerto, Harold Bauer, who edited the music, stepped forth to explain that it was nothing more nor less than an arrangement by Bach of the Vivaldi Concerto.

The Vivaldi itself, hearty and robust, but uninspired, built of square-toed phrases and solid blocks of harmony, was vigorously played by four feminine fiddlers—Ruth Breton, Lillian Fuchs, Marianne Kneisel, and Lea Luboshutz—and a string ensemble. Carlos Salzedo played the basso continuo at the harpsichord. The Bach arrangement was given a more finished performance by the pianists Gaby and Robert Casadesus, Germaine Schnitzer, and Harold Bauer. Mr. Bodansky conducted both.

The rest of the program was made up of a group of songs sung by Povla Frijs, and compositions for two pianos played by Robert Casadesus and his attractive wife, Gaby Casadesus. Mme. Frijs's group included music by Bach, Schubert, Fauré, Koechlin, and Kricka. Her expressive voice was at its best in Fauré's sombre, lovely 'Au cimetière', and in the slight and atmospheric 'L'Hiver', by Charles Koechlin.

Whether by intent or by accident, all the music the Casadesuses played was in triple measure. The strong Spanish rhythms of Manuel Infante's 'Garcia' were lustily announced, and Mr. Casadesus's own 'Rus-

(Continued on page 33)

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Obituary



Dr. William C. Carl

Dr. William Crane Carl, organist of the First Presbyterian Church, New York since 1892, and head of the Guilman Organ School, which he founded in 1899, died in hospital, after undergoing two operations, on the evening of Dec. 8. He had been ill for about five weeks.

Born in Bloomfield, N. J., March 2, 1865, he had his early musical training with his sister and Madeline Schiller. His first lessons in organ and theory were under Samuel P. Warren, of New York, and he subsequently passed two years in study under Alexandre Guilman in Paris. Returning to this country in 1882, he became organist of the First Presbyterian Church in Newark, N. J., the first of the only two positions he ever held. He remained in Newark until 1892, when he assumed the New York post.

During his earlier years he made frequent tours as a concert organist, seven of which took him as far as the Pacific Coast, and one to Alaska. He also made tours in Europe. Besides these appearances he was heard as soloist with prominent orchestras under Theodore Thomas, Emil Paur, and Walter Damrosch, with the People's Symphony, at the Worcester Festival, and the St. Louis Exposition in 1904. For five seasons he was conductor of the Baton Club, and for a like period of the Gamut Club.

When Dr. Carl became organist of the New York church, the instrument was the first to be installed there. Previously, even a tuning fork was forbidden, and the choir had to retire to a room at the back of the church to get its pitch before each number it sang. He gave more than 200 recitals there, besides many oratorio performances.

Dr. Carl received the honorary degree of Doctor of Music from New York University in 1911, and was made Officier de l'Instruction Publique and a Chevalier of the Legion d'Honneur in 1924. He was a founder of the American Guild of Organists, and a member of the Hymn Society, The Bohemians, and several other clubs.

Antonio Rovescalli

MILAN, ITALY, Dec. 20.—Antonio Rovescalli, scenic designer, whose operatic stage sets have been made for most of the principal opera houses throughout the world, died on Dec. 18, in his seventy-third year. Numerous settings by him have been used at the Metropolitan Opera House and the old French Opera House in New Orleans, besides La Scala, here, and other European lyric theatres.

Seymour B. Everts,

SYRACUSE, N. Y., Dec. 20.—Seymour B. Everts, president of the Syracuse Civic Music Association, and for many years a leader in the city's musical circles, died at his home on Dec. 15, after an illness of more than a year. He was graduated from Alfred University, in 1903. Later he or-

CHICAGO CHORAL CLUB PRESENTS 'MESSIAH'

Carlson Conducts Annual Performance
—Succession of Recitalists Keeps
Concert Halls Busy

CHICAGO, DEC. 20.—The Swedish Choral Club gave its annual performance of Handel's 'Messiah' at Orchestra Hall on Dec. 13, under Harry T. Carlson. The soloists were Lillian Gustafson, Virginia Auyer, Edwin Kemp, and Marston Pearson.

The concert halls have been kept busy with a succession of visiting and local recitalists. Among these appearances may be mentioned Fritz Kreisler at Orchestra Hall on Dec. 6; Mischa Levitzki, in the 'History and Enjoyment of Music' series at the auditorium, on Nov. 3; Jascha Heifetz in the same series on Dec. 7; Frances Kacello, soprano, at Kimball Hall on Dec. 13; Clarita Martin, Spanish dancer, and Eusebio Concialdi, baritone, at the Studebaker Theater on Dec. 13; a memorial service by the Chicago Business Men's Orchestra, in honor of its founder, George Lytton, at the Goodman Theatre, on Dec. 13; George Grammer-Smith, baritone, and Blythe Owen, pianist, in a joint recital under the auspices of the Musical Guild, on Dec. 2; Blenda Sterner, pianist, at Kimball Hall on Dec. 8; Ania Dorfman, pianist, at the Studebaker Theatre, on Dec. 6.

A. G.

ganized and became chairman of the recital commission of the First Baptist Church, and for sixteen years had been instrumental in bringing leading artists to Syracuse. Since 1933 he had been president of the Syracuse Civic Music Association. Mr. Everts also managed for ten years Charles C. Courboin, Belgian organist, who was for many years organist of the First Baptist church in Syracuse.

H. S.

Lady Gilbert

HARROW, ENGLAND, Dec. 14.—Lady Gilbert, widow of Sir William S. Gilbert, librettist of the Gilbert and Sullivan operas, died at her home, Grim's Dyke, near here on Dec. 13, less than a month after the centenary of her husband's birth, at the age of eighty-nine. Sir William died in 1911.

Mrs. Clayton F. Summy

CHICAGO, ILL., Dec. 20.—Mrs. Clayton F. Summy, widow of the well-known Chicago music publisher, died at the home of her daughter, Mrs. William Dennis, in Paris, Ill., on Dec. 13, in her eighty-first year. Previous to her marriage, Mrs. Summy was known as a concert contralto under her maiden name, Mina Rommeis.

Victor Thrane

CHICAGO, Dec. 15.—Victor Thrane, former impresario, died at his home here on Dec. 10, in his sixty-sixth year. Among musical artists who had appeared under his management were Ellen Beach Yaw, Eugene Ysaye, Mark Hambourg, and Elsa Ruegger.

Joan Baromeo

Joan Baromeo, daughter of Chase Baromeo, bass of the Metropolitan Opera, died on Nov. 20 at the home of her parents in New York. She was twenty-eight months old.

Mrs. Paolo Gallico

Hortense Gallico, wife of Paolo Gallico, pianist, and mother of Paul Gallico, writer, died at her home in New York on Dec. 9 after a long illness. She was born in Vienna in 1876.

Emil Kroupa

Emil Kroupa, brother of Marcha Kroupa, of Community Concerts Service, died suddenly in New York on Dec. 17, following a heart attack.

ORCHESTRAS

(Continued from page 10)

dorf's passions waged their warfare was neither a spectacular nor a gory one, and considering the dates of the composer, 1739-1799, that was hardly to be expected. The work, which was divided into seven sections, each depicting a passion (humour, in the Johnsonian sense, would be a better word), nevertheless presented many fresh-faced aspects after several centuries, particularly in 'Il Malinconico', music of a genuine inspiration. For the remainder, with the exception of the serene 'Il Costante', the work was mocking, light, and gay; a vehicle well adapted to the capabilities of the small orchestra, which played in excellent fashion under the sympathetic guidance of Mr. Lange.

The soloist's performance of the Concerto was forthright and sincere. His technical equipment was more than adequate to meet the modest demands of the work, and he revealed a tone of surprising fullness by which the Andante in particular, profited. The Cassation was no more than mediocre Mozart—which would be a high level for many another composer. A moving Andante for muted strings, a fourth section marked Adagio, and a vigorous closing Assai, lifted it to the plane of works worthy of inclusion on Mr. Lange's programs.

Deems Taylor's portrait of a languorous and quite lovely lady was well played and received, the composer acknowledging applause from his seat in the audience. Robert McBride's 'Workout', commissioned by the League of Composers, was in three sections, marked, respectively, 'Go Choruses—reasonably fast'; 'Sweet—slow', and 'Fast Swing—very fast'. Employing modern jazz idioms, and with a few combinations of instruments producing unusual tonal colorings, the work did little to justify the choice of the League. Nevertheless, it was amusing to hear 'straight' musicians endeavoring to emulate the intricacies of a 'jam session'. Applause also discovered Mr. McBride in the audience.

P.

Bach Chamber Orchestra in Two More Concerts of Series

Bach Chamber Orchestra of the Federal Music Project, Chalmers Clifton conducting. Soloist: Yella Pessl, harpsichord; Annette Royak, soprano; Helen Teschner Tas and Elfrieda Mesteschkin, violins; William Vacchiano, trumpet; Victor Just, flute; and Dominick DeSarno, oboe. New School for Social Research, Dec. 11, evening:

'Brandenburg' Concerto No. 2, in F
Recitative and Aria from Church Cantata No. 51, and an Aria from Secular Cantata No. 211

Miss Royak
Concerto for Harpsichord and Strings, in A Minor

Miss Pessl
Sinfonia to Church Cantata No. 42
Sinfonia to Church Cantata No. 75
Concerto for Violin and Strings, in A Minor
Miss Tas

Miss Tas performed the violin concerto with both skill and understanding, and the orchestra, under Mr. Clifton, gave an able interpretation of its measures. Miss Pessl was cordially applauded for her interpretation of the harpsichord concerto, and the string choir of the orchestra furnished sympathetic accompaniment, in which it revealed the strides it has made since the inception of this series. Miss Royak was heard to advantage in excerpts from the various cantatas, and the assisting artists as well as the orchestra gave a thoroughly competent performance of the 'Brandenburg' Concerto.

The soloists at the concert of Dec. 4 were James Friskin and Lee Pattison, pianists; Miss Pessl, and Mr. Just. Jacques Gordon conducted. The program: 'Brandenburg' Concerto No. 6, in B Flat Concerto in D Minor
Mr. Friskin
Suite in B Minor, for flute and strings
Mr. Just
Concerto in C, for two pianos and strings
Mr. Friskin and Mr. Pattison

Three artists who had made previous appearances in this series, Mr. Gordon, Mr. Pattison, and Miss Pessl, were again welcomed by a large audience. Mr. Friskin's

performance of the D Minor Concerto was an able one, both in its technical and in its interpretative aspects. Mr. Just, a member of the orchestra, was cordially received for his contribution to the well-played Suite in B Minor.

Y.

Five Soloists Heard with National Orchestral Association

National Orchestral Association, Leon Barzin, conductor. Assisting artists, Jacques Margolies, violinist; Kalman Bloch, clarinetist; Stanley Baron, Sylvia Dickler, and Anita Landa, pianists. Carnegie Hall, Dec. 14, evening:

Overture 'Joyeuse' Poot
(first time in America)

Rhapsody for clarinet and orchestra Debussy

Mr. Bloch
Concerto in F for three pianos Mozart
(first time in New York)

Master Baron, Miss Dickler, Miss Landa
Concerto in D Minor Sibelius

Mr. Margolies

The name of Marcel Poot, a young Belgian composer, whose works are reputed to be in high favor abroad, and who was represented on the program by his 'Joyous Overture', is not apt to be much enhanced, at least by his composition, in this country. The work, shrewdly written, and maintaining a fairly consistent level of ebullience, turned out to be pretty thin stuff intrinsically. Nor does the Debussy Rhapsody that followed add much to that composer's artistic stature, though it was competently played by Mr. Bloch. The Mozart Concerto, gaily characteristic music, was given a concise and well integrated performance by the three youthful soloists.

The Sibelius Concerto, after the novel first half of the program, provided more solid fare; and Mr. Margolies gave the work a performance that almost made up in intensity what it lacked in strength. The orchestra was held to a good pace by Mr. Barzin, and gave Mr. Margolies astonishingly good support. The soloist was greeted with applause at the conclusion of each movement, and together with the players and Mr. Barzin won more approbation at the completion of the work.

P.

New York Studios

Glenn Darwin, baritone, pupil of Bernard U. Taylor at the Institute of Musical Art of the Juilliard School of Music recently appeared in the school's production of Gounod's opera, 'Le Médecin Malgré Lui' given under the title of 'The Frantic Physician'. Mr. Darwin also made a successful appearance in concert in Kansas City. Carol Wolfe, soprano, from Mr. Taylor's studio, gave a recital for the Mountain High School. Stanley Carlson, baritone, has been engaged for the choir of the Fifth Avenue Presbyterian Church, and Elwyn Carter, bass-baritone, for the choir of the Lafayette Avenue Presbyterian Church, Brooklyn.

Augusta Tollefsen presented Bernard Alkoff, pianist, in recital in the Tollefsen Studios, Brooklyn, on the evening of Nov. 21. Alma Tollefsen, soprano, was assisting artist. Mr. Alkoff offered works by Bach, Brahms, Chopin, Moszkowski, and others. Miss Tollefsen sang an aria from 'Faust'; songs by Giordano, Schubert and Brahms; and a modern group in English.

Frederick Buldrini, violinist, gave a recital at the New York College of Music on the evening of Dec. 1. He played a sonata by Veracini; a concerto by Dohnanyi; and a short group by Kreisler, Godowsky, and Blech.

Philadelphia Music Teachers Association Meets

PHILADELPHIA, Dec. 20.—The Philadelphia Music Teachers Association, Edward Ellsworth Hipsher, president, held its 356th meeting recently in the Presser Recital Room. An address and demonstration were given by Nancy Campbell on 'Keyboard Harmony in Music Teaching'. Illustrations were furnished by pupils of the teacher college of Temple University.

CONCERTS

(Continued from page 31)

sian Piece' was given with gusto. The most ambitious performances were of Florent Schmitt's 'Rapsodie Viennoise', music of rich, subtly-shifting harmonies; and of Emmanuel Chabrier's 'Trois Valses Romantiques', music of a vigor and boldness that belied its title.

Throughout the concert the audience was happy and appreciative.

Emile Baume, French Pianist, in Debut Recital

Emile Baume, pianist. Town Hall, Dec. 16, afternoon:

Four Chorale Preludes: 'Now Comes the Gentiles' Savior'; 'Rejoice, Beloved Christians'; 'I Call on Thee, Lord'; 'In Thee Is Joy'.....Bach-Busoni
Sonata in B Minor, Op. 58.....Chopin
Sonetto del Petrarca, No. 123; Etude d'après Paganini.....Liszt
'Oiseaux tristes'.....Ravel
'Jeunes filles au jardin'.....Mompou
Deuxième Impromptu.....Fauré
Toccata.....Prokofiev

This recital served as the local introduction of a French pianist who was a first-prize winner at the Paris Conservatoire several years ago and later won various other awards in his native land for piano playing and composition. He was greeted by an audience of good size and received much applause during the afternoon.

Mr. Baume proved himself to be the possessor of a highly developed technique as regards digital facility and rapid octave work, and when he did not crowd his time his playing was clean-cut. He achieved powerful climaxes from time to time, though he rarely led up to them in such a way as to invest them with their most telling effect. Moreover, his interpretations were marked by clarity of structural design. But his approach in general was too external to seize and communicate the inner significance of the music he played. While in the slower Bach chorale preludes there was due contrast between the line of the chorale proper and the interludes both the second and the fourth were taken at an exaggerated tempo. In 'In Thee Is Joy', in particular, the exultation and lofty dignity of the music were lost in a noisy rush.

All things considered, the French pianist's

best performance of the afternoon was that of the Paganini-Liszt Etude in E Flat, which, thanks to the crisp velocity of the runs and the effective octave playing, was exceptionally well done. In the Chopin sonata, the first movement lacked the requisite sensitive and soaring lyricism and the Largo, its sublime pathos. The Ravel and Mompou pieces were continent in tone, and both the Fauré F Minor Impromptu, which had more speed than color, and the Prokofiev Toccata were loudly applauded. Extra numbers were added at the end.

Helen Lanier Gives Vocal Program of Unusual Content

Helen Lanier, soprano, was heard in recital in the Barbizon-Plaza on the evening of Dec. 8, with Fritz Kitzinger at the piano. Miss Lanier's program covered a broad field of song literature. She began with 'Voi che Sapete', from 'The Marriage of Figaro', and for another operatic number gave Marietta's Lied from 'Die Tote Stadt.' There were also songs by Schumann, Brahms, and Wolf; and songs in French by Szulc, Koechlin, Ravel, Respighi, Poldowski, Bantock, and others. The singer's work showed a definite broadening since her appearance last season, both in vocal technique and in interpretation.

Flagstad Featured at Diaz Musicale

Kirsten Flagstad was the featured soloist at the second Diaz Musicale of the season at the Waldorf-Astoria on the afternoon of Dec. 12, sharing the program with Henri Deering, pianist. Mme. Flagstad offered arias from 'Der Freischütz', 'Lohengrin', and 'Tannhäuser', and songs by Grieg, Backer-Grondahl, Worth, Huerter, and La Forge, as well as numerous encores. Mr. Deering was heard in short works by Brahms, Debussy, de Falla, and Rachmaninoff. Edwin McArthur accompanied Mme. Flagstad.

New Friends of Music Present Brahms

New Friends of Music. The Town Hall, Dec. 13, evening. All-Brahms program.
Quartet in A Minor, Op. 51, No. 2
Sonata in G, for piano and violin (Op. 78)
Quartet in G Minor, for piano and strings (Op. 25)

Two stages of Brahms's growth as a composer were illustrated by this program of the New Friends of Music. In the first two numbers we found Brahms the mature creative artist, rich in experience, and master of the technique of his art. Then came what in the parlance of the movie palaces is called a "flashback", and we were face to face with the youthful Brahms, not yet quite sure of himself or his art, but full of creative potentialities.

In its interpretation of the initial composition, the sombre, reserved, and thoughtful Quartet in A Minor, the Musical Art Quartet was notably successful in recapturing Brahms's mood. The members of the quartet are Sascha Jacobsen, first violin; Paul Bernard, second violin; Louis Kievman, viola; and Marie Romaet-Rosanoff, cello. Mr. Jacobsen and Mischa Levitzki treated the Sonata in G sympathetically. The sonata has unusual charm, contains a number of lovely melodies, and is one of the masterworks in its form, being written, not as a sonata for violin with piano accompaniment, but as a duet in which the instruments play roles of equal importance. The concluding number, the Quartet in G Minor, is far from being one of Brahms's greatest works, but it has undeniable appeal. Mr. Levitzki and three members of the Musical Art Quartet performed it with spirit.

Nita Gale Returns in Recital

Nita Gale, soprano, who was heard several seasons ago, returned in a recital program in the Town Hall on the evening of Dec. 15, with Solon Alberti at the piano.

Mme. Gale has much that is artistic and interesting in her singing. The voice is a naturally fine one, with broad possibilities in the matter of tone color. Some definitely good singing was expended on three inconsequential Italian songs which might have been put to better use. A group by Erich Wolff was well given, especially 'Voglein Schwermet'. In the final two groups

in English, there were two first times, 'The Little French Clock', by Richard Kountz, which was well received, and 'Christmas Eve', by Hageman. Kramer's 'At the Evening's End' was well sung. Among the encores was 'Thursday', by Horace Johnson.

Andres Dalmau Gives Violin Recital

Andres Dalmau, a Spanish violinist not heard here before, gave a recital in the Town Hall on the afternoon of Dec. 17, when his program comprised Corelli's 'La Folia', the Paganini Concerto in D in Wilhelmj's version, Turina's suite, 'El Poema de una Sanluquena', the Bach Chaconne, Schumann's 'Abendlied', the Beethoven-Auer 'Chorus of Dervishes', the recitalist's own 'Memories of Peru' and Sarasate's 'Jota de Pablo'.

The violinist was at his best in the compositions not making too severe demands upon his technical resources. Thus, two or three of the pieces in the Turina suite, especially 'The Rosary in the Church', were marked by repose of style and genuine

poetic feeling. In the more complicated works, however, insecure technique, faulty intonation and thin tone tended to frustrate his musical intentions. He was assisted by Genevieve de Arteaga as accompanist.

ELLEN REPP, contralto. ADELE LAUE, pianist. Aileen Thackeray, accompanist. The Barbizon, Dec. 8, evening. Concert for the benefit of the scholarship fund of Tau Alpha Chapter, Mu Phi Epsilon. Piano works by Beethoven, Smetana, Chopin, and Liszt; and vocal works by Handel, Hook, Bishop, Duparc, Cimara, Respighi, and a group by Grieg.

PHYLLIS RAYMOND, mezzo-soprano. Walter Golde, accompanist. The Barbizon, Dec. 15, evening. Lieder by Schubert, Schumann, Brahms; and songs in French by Poldilhe, Chausson, Widor, and Fourdrain. Closing group in English by Charles, Quilter, Arensky, d'Arba, and Rummel.

Choruses Give Pre-Christmas Concerts

Singers Club Heard in Concert

The Singers Club of New York, Charles Albert Baker, conductor, gave the first concert of its thirty-fourth season in the Town Hall on the evening of Dec. 11, with Lillian Knowles, contralto, as assisting artist. Stuart Ross was at the piano, and Edwin McArthur at the organ. Donald Karsher Phillips was the assistant conductor.

Traditionally opening the program with Archer Gibson's 'A Song of Welcome', the Club was heard in arrangements by Davidson of three works, 'Ye Watchers and Ye Holy Ones', 'Crucifixus', and 'Let Their Celestial Concerts'. Miss Knowles sang a bracket of Lieder, including Wagner's 'Schmerzen', Brahms's 'Der Tod Das Ist Die Kühle Nacht', Felix Weingartner's 'Post im Walde', and another work by Brahms, 'Der Jäger'. Her exposition of these works was admirable, both technically and artistically, and a large audience gave tangible evidence of its approval. Further contributions by Miss Knowles consisted of Easthope Martin's 'Fairings', Lady John Scott's 'Think on Me', and works by Rachmaninoff and Clara Edwards.

The club sang well, producing a good volume of tone, and proved to be a well-trained ensemble, responding to Mr. Baker's leadership with enthusiasm. Notable among its interpretations on the second half of the program were the performances of Grieg's 'Landsighting' with a solo by Paul King; of works by Schubert, and Andrews, and of several spirituals.

People's Chorus Gives Ninth Annual Christmas Song Festival

The People's Chorus of New York, Lorenzo Camilieri, conductor, gave its ninth annual Christmas Song Festival in the ballroom of the Waldorf-Astoria on the evening of Dec. 18. Emily Loomis, Lorna Allen and Betty Paret, harpists, assisted. The program included works by Kremser, Bortnyansky, Mr. Camilieri, Gounod and others. Mrs. John Henry Hammond, guest of honor, read several Christmas poems.

Liederkrantz Chorus Gives Concert

The Liederkrantz Male Chorus, Peter Boergemann, conductor, with Gina Pinnera, soprano, as soloist, and assisted by the Liederkrantz Symphony, Francis Buebendorf, conductor, gave a concert at its clubhouse on the evening of Dec. 12.

The Overture to Glinka's 'Russian and Ludmilla' opened the program, and the chorus sang Bartosch's 'Das Dorf' and Kaun's 'Die Hütte'. Miss Pinnera was heard in 'Dich teure Halle' from 'Tann-

häuser', accompanied by the orchestra, and in two songs by Grieg, 'Mit einer Primula Veris', and 'With a Water Lily'; and two by Brahms, 'Auf dem Schiffe' and 'Meine Liebe Ist Grün'. A large and responsive audience applauded the artist's interpretation, and requested encores.

The chorus, which revealed assiduous training on the part of Mr. Boergemann, sang Kaun's 'Staendchen', with Johannes Herringa, baritone, as soloist; and completed the program with Strauss's 'Wine, Women and Song', performed by Miss Pinnera, the chorus, and the orchestra.

Downtown Glee Club Sings

The Downtown Glee Club, Channing Lefebvre, conductor, contributed its share to the Christmas aura permeating concert halls in New York, with its annual holiday concert in Carnegie Hall on the evening of Dec. 16. A group of piano duets were well played by Francis Moore and Harry Gilbert, and the boys choir of the Cathedral of St. John the Divine, assisted the large chorus of singers who pursue business duties in the downtown section of Manhattan.

A good deal of Christmas music was naturally included on the program and one work by George Mead 'The Voices of the Wise', was accompanied by brass and percussion instruments. An arrangement by Mr. Mead of Eric Gritton's 'Welcome Yule', was also heard. Carols, folk tunes, and works by Mendelssohn, Arensky, Lefebvre, Lecuona, Mary Howe, Philip James and others, were performed. The chorus responded well to Mr. Lefebvre's conducting revealing a good tone and some very musicianly singing for the benefit of a large audience. The organist was Harry Friedell.

University Glee Club Heard

The University Glee Club, Channing Lefebvre, conductor, gave its eighty-fifth members' concert in the Waldorf Astoria on the evening of Dec. 27. Wilbur Evans, baritone, was soloist, singing a delightful satire called 'Vodvil', by Harvey Enders, the 'Pagliacci' Prologue and a group of songs with fine tone and interpretative quality. Mr. Enders's amusing 'Daniel' was a feature of the chorus's program, which also included two of Holst's settings of the 'Rig Veda', works by Andrews, Tchaikovsky, Grieg and Sullivan, and carols of various nations.

The club sang with excellent tonal balance and precision under Mr. Lefebvre's leadership. Several members presented incidental solos. Frank Chatterton accompanied Mr. Evans in his songs, and Frederick F. Quinlan was the club's accompanist.

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OPERA GUILD GIVES ANNUAL "AT HOME"

Entertainment at Metropolitan Ranges from the Serious to the Hilarious

MORE than 2,000 members of the Metropolitan Opera Guild attended the second annual "at home" of the organization on the evening of Dec. 13 in the opera house, and gave enthusiastic approval to a program that emphasized both the grave and the gay aspects of opera-giving. Edward Johnson, general manager of the opera association, acted as master of ceremonies, welcoming the members of the guild, and speaking appreciatively of its work under the chairmanship of Mrs. August Belmont.

After Mr. Johnson's introductory speech, in the course of which he introduced many of the new artists to the assemblage, Mrs. Belmont reported an increase of 500 guild members since this time last year, and promised a 25 per cent increase this season. She brought forward Mrs. Herbert Witherpoon, guild secretary, for the audience's tribute, and then turned the stage over to the new cyclorama, purchased with the guild's gift of \$5,000 to the association. A demonstration of lighting effects revealed the possibilities for scenic innovations with this acquisition.

Still in serious vein, Mr. Johnson introduced Rose Bampton as an American artist who had been an example of the recent European trend to import instead of export musicians. Miss Bampton sang Strauss's 'Wiegenlied' and 'Cäcilie', with Kurt Ruhrseitz at the piano, and was warmly applauded.

The evening then went fantastic, returning to sanity only with No. 8 on the program. Nos. 5, 6, and 7 were called collectively 'Opera As You Like It', purporting to be revivals of fragments from opera today presented in the year 2,000, from "the new opera house on top of the 500-story building erected on the ruins of the ancient Radio City". The quote is from Graham McNamee, who acted as announcer, and who shared responsibility for the perpetration of this fantasy with Wilfred Pelletier, director and general manager; Robert Armbruster, music arranger and conductor; Lewis H. Titterton and William S. Rainey, lyric writers; Jean Charlot, art director; George Balanchine, choreographer; and Pietro Cimara, accompanist.

Opera of the Future

The woes of 'Ill Traviata' were first portrayed by George Rasely, a bewitching heroine whose cough was cured by the right cigarette (adv.). James Wolfe was Germont; Lucille Browning, a nurse. The music, considerably disguised, was by one Joe Green (translate it yourself). Next came a hilarious take-off on the Dionne quintuplets as applied to 'The Lucias of Jammernore', by courtesy of a cosmetic firm. The Mignonnes quins—Doris Doe as Gavotte, René Maison as Polonaise, Nicholas Massue as Connais-tu-le-Pays, Julius Huehn as Filet, and Natalie Bodanya as Welte (apply the Mignonnes in each case), together with their medico, Doctor Foglio (John Gurney), managed a neat pinafore version of the famous Sextet, as originally conceived by Gus Donny Setti.

Last of the triptych was 'Gohengrin: The Flying Dutchman', appropriately sponsored by two airlines, to music by Dick Wagner, appreciably revamped in swing style by Mr. Armbruster. There was perhaps mercifully, no singing. Instead, Gohengrin was mimed by that excellent tap-dancer, Paul Draper. Miss Elsie Anna-

Gatti-Casazza Bust and Sembrich Portrait Unveiled by Metropolitan Opera Company



Edward Johnson and Paul D. Cravath inspect the MacMonnies Bust of Giulio Gatti-Casazza Which Was Unveiled at the Metropolitan Opera

Below: The Sohler Portrait of Marcella Sembrich Which Has Been Loaned to the Opera House

A BUST of Giulio Gatti-Casazza, who retired two years ago as general manager of the Metropolitan Opera, and a portrait of the late Marcella Sembrich, for twenty-five years a member of the company, were unveiled at the opera house on the afternoon of Dec. 11 by Paul D. Cravath, chairman of the Metropolitan's board of directors. The bust, by Frederick MacMonnies, is the gift of an anonymous donor. The portrait, by Alice Ruggles Sohler, is a loan from the family of the singer.

Mr. Cravath made the presentation of the bust and Mrs. August Belmont, chairman of the Metropolitan Opera Guild, presented the portrait. Edward Johnson, general manager, accepted the gifts in the name of the association.

Mrs. Belmont paid tribute to Mme. Sembrich as "one of the glories of the Metropolitan for twenty-five years". Mr. Johnson expressed gratitude and pride in the new acquisitions and appreciation for the long service of Gatti-Casazza and Mme. Sembrich.

belle Lyon wooed and won him on her toes, and American Ballet members did a little hot-cha precision work in Radio City style. Radio City, by the way, through the courtesy of its managing director, W. G. Van Schmoos, furnished costumes and settings.

With No. 8, some equilibrium was restored. 'The Chorus of Tomorrow', a combined group from the Dalton School, Friends Seminary, Horace Mann Schools for Boys and for Girls, and the Riverdale Country School, sang the 'Soldiers' Chorus from 'Faust'. Mr. Pelletier, conducting. No. 9, brought 'The Ernest Playboys of the Eastern World', Ernests Hutcheson and Schelling, who played Saint-Saëns's Variations on a Theme by Beethoven. No. 10 was Lawrence Tibbett, singing 'Di Provenza' from 'La Traviata' (restored to health), and Hely-Hutchinson's amusing 'Mother Hubbard', in the style of an oratorio. He was recalled many times, and shared the applause with Stewart Wille, his accompanist.

Sentiment as well as enjoyment dictated the acclaim for No. 11—'Boy Meets Girl'. Lucrezia Bori, who retired from the opera last season, appeared again to sing, first accoutered herself and the 'boy', who still resembled Nino Martini after the transformation, so that they could appear to be Mimi and Rodolfo, and sing excerpts from the first act of 'La Bohème'. The audience loved this, and went on a tour backstage and to supper in the buffet, presumably with the feeling that Mrs. David Sarnoff had arranged a fine program with a fitting climax. The information, revealed early in the proceedings, that the evening marked

Wide World



Mrs. Belmont's birthday, was supplemented in the buffet by the appearance of an enormous cake, glitteringly be-candled in her honor.

ZIMBALIST FETED ON ANNIVERSARY

Colleagues Perform in Skit Given at Headquarters of Beethoven Association

Musical celebrities cast aside their dignity on the evening of Dec. 5, and frolicked at a "jamboree" for "Jimmy" (Efrem Zimbalist) at the headquarters of the Beethoven Association, 30 West 56 Street, in celebration of the twenty-fifth anniversary of Zimbalist's American debut. A dinner, attended by 200 members of the Association, was followed by a humorous skit showing the life of Zimbalist in twenty-five scenes, from birth to the present time. The sketch was written by Samuel Chotzinoff; and the role of Zimbalist was taken by Jascha Heifetz, who appeared first in the swaddling clothes, and later in knee pants.

Celebrities in Impersonations

Walter Damrosch impersonated a Russian Grand Duke, who sponsored the boy prodigy, and Mrs. Jascha Heifetz was the Grand Duchess who gave a party at which the unfortunate lad disgraced himself by drinking out of a finger bowl. Mrs. Thomas Finletter, daughter of Walter Damrosch, took the role of Mr. Zimbalist's mother, and Marcia Davenport that of Alma Gluck, Zimbalist's wife. David Sarnoff was a confidence man who wheedled away the violinist's money in later years; and Mrs. Samuel Chotzinoff, sister of Jascha Heifetz, was a Geisha girl whom Zimbalist met on one of his many trips to Japan. Throughout the performance Marc Connelly acted as narrator.

Among the 200 persons attending the affair were Harold Bauer, Mr. and Mrs. Walter Damrosch, Mr. and Mrs. Josef Lhevinne, Mr. and Mrs. Richard Bonelli, Leopold Godowsky, Mr. and Mrs. Frederick Jagel, Mr. and Mrs. Jascha Heifetz, Mrs. Marcia Davenport, Marc Connelly, Mr. and Mrs. Pierre Luboshutz, Carlos Salzedo, George Engles, David Sarnoff, Madame Germaine Schnitzer, Mrs. K. Stricker, Cary Deis, Adelfo Betti, Oley Speaks, Isidor Achron, and Georges Barrère.

CINCINNATI FORCES IN PUCCINI'S 'TOSCA'

Second Performance in the Winter Opera Series Sets High Standard

CINCINNATI, Dec. 20.—The stormy, rich drama of Puccini's romantic tragedy 'Tosca' was the vehicle for the second production in Cincinnati's winter opera series (Dec. 11-12) under the auspices of the Cincinnati Symphony. A brilliantly-daubed canvas, full of dark emotions, and lavishly embellished by the composer, by its reproduction by the forces under Eugene Goossens's command set a new standard of achievement for future operatic undertakings here.

Armand Tokatyan, tenor, brought the role of Mario into the forefront of several artistic achievements. His performance, climaxed by the moving aria of the last act, 'E lucevan le stelle', was peculiarly graceful and easy throughout, yet emotionally rich, and wholly musical. Alfredo Gandolfi, as Scarpia, also gave a poised interpretation, of which the famous Cantabile of the sec-

ond act was a high point.

The title role, for which Lotte Lehmann had been originally intended, was taken by Goeta Ljungberg. Her performance, though somewhat lacking in assurance, and marred occasionally by uneven delivery, was highly brilliant and dramatically conceived. The supporting roles were all portrayed with unusual ability by a strong cast, including Italo Picchi as Angelotti, Vittorio Trevisan as the Sacristan, Lodovico Oliviero as Spoletta, Richard Fluke as Sciarra, and Frances Benner as the Shepherd.

Alexander von Kreiser deserves particular commendation for the marked improvement shown by the chorus since the first performance of the season five weeks earlier. Another feature of the production that attracted favorable notice was the effective staging, particularly in the last act. The always-thrilling musical score displayed its generous coloring and surging vitality to full advantage under the baton of Eugene Goossens. Happily, the score was given in its entirety. RICHARD LEIGHTON

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Barrère, Georges—Caricature, Ja 10 p. 9; (Gr P), F 25 p. 39; (Gr P), w. Elmira Comm. Conc. officials, Ap 10 p. 39; Cond. Little Sym. in Toronto, Ap 25 p. 21; (P) on tour w. trio, may 25 p. 28; (Gr P) rec. honor fr. Mexico Mus. Sch., Jy p. 28; Cond. at Chautauqua, Ag p. 15; Sol. WPA Bach Orch., N. Y., N 25 p. 21; See also Barrère Little Sym.; Barrère-Salzedo-Britt.
Barrère Little Symphony, Georges Barrère Cond.—N. Y. conc., Decevee sol., Mar 25 p. 35.
Barrère-Salzedo-Britt—(P) on tour, May 25 p. 28; In Phila., D 10 p. 11.
Barrow, May—Sings Chic. Op., N 25 p. 6.
Barrows, Harriot Eudora—Studio activities, F 25 p. 35.
Barth, Hans—In Mephisto's Musings, Ap 10 p. 9; Studio activities, May 25 p. 37; Book reviewed (P), O 25 p. 34; Phila. recit., D 10 p. 11.
Bartholomew, Marshall—Arr. music for Gounod op., *Francis Physician* Juilliard, D 25 p. 21.
Bartlett, Ethel, and Rae Robertson—(P) on ship, Ja 10 p. 35; Recit.: N. Y., Ja 25 p. 18 (P p. 19); Boston, F 10 p. 215; New Haven, Mar 25 p. 41; Seattle, Mar 25 p. 44; Los Ang., Mar 25 p. 56; Baltimore, May 10 p. 32; Pittsburgh, May 10 p. 33; St. Louis, May 25 p. 34; London, S p. 31; Sol. Nat'l Sym., F 10 p. 152; Nat'l Sym. and Wash. recit., F 10 p. 159.
Bartlett, Phillips P.—Word given at Westminster Fest., Je p. 6.
Bartók, Bela—5th Qt. at Venice Fest., O 25 p. 13.
Barrin, Leon—Guest cond. Minneap. Sym., Ap 10 p. 30, Ap 25 p. 23; Cond. opening Nat'l Orch. Ass'n. N. Y. (P), N 10 p. 10; Cond., sol., Nat'l Orch. Ass'n., N 25 p. 21; See also Nat'l Orch. Ass'n., Minneap. Sym.
Bausch, Albert O.—Book reviewed, May 25 p. 27.
Batteux, Hans—Stage dir. German Op. Norma, Berlin, Ap 25 p. 5.
Battin Isaac L.—Cond. op. in Buffalo (P), Jy p. 28.
Bauer, Harold—Recit.: Wash. w. Spalding, Ja 10 p. 13; N. Y., F 25 p. 19; N. Y. w. Mus. Art Qt., Mar 10 p. 15; N. Y. w. Manhattan Qt., Mar 25 p. 50; Sol.: Boston Str. Qt., Mar 25 p. 53; Ann Arbor Fest., May 25 pp. 3, 5 (Gr P); Dell, N. Y. Stadium (P), Jy p. 6; Stadium, Ag p. 12; Dell, Ag p. 14; Stadium w. Spaulding, S p. 8; Hollywood Bowl, S p. 21; Memorial broadcast for Gabilowitsch, O 10 p. 10; G. M. conc. w. Spalding (P) O 10 p. 22; Nat'l Sym., D 25 p. 13.
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Baume, Emile—N. Y. recit. debut (P), D 25 p. 33.
Bautista, Julian—In article on Spanish composers (P), S p. 6.
Bax, Arnold—Prem. 6th Sym., London Philh.

- (P), Ja 25 p. 22; Amer. prem. 3rd Sym., N. Y. Philh.-Sym., F 10 p. 96 (P p. 130).
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 Bayreuth—Restores Baroque theatre, N 25 p. 4.
 Beach, Mrs. H. H. A.—Recept. at Women's City Cl., Ap 25 p. 17.
 Beal Newton—Word given at Westminster Fest., Je p. 6.
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 Becker, Arthur C.—Gives radio course, Mar 25 p. 54; To give new course at De Paul Univ. (P), O 10 p. 19.
 Becker, Gustave L.—Prog. of own works, Ag p. 17; Pupils recit. D 10 p. 33.
 Beckett, Wheeler—(P) w Richmond forecast, D 10 p. 190; See also Richmond Sym.
 Bedetti, Jean—Sol. Boston Sym., Mar 25 p. 57; Boston recit., D 25 p. 20.
 Bederkhan, Leila—Dances in Paris, Jy p. 30; N. Y. (P), N 25 p. 26.
 Beebe, Carolyn—See N. Y. Chamber Music Society.
 Beecham, Sir Thomas—In Mephisto's Musings, Ja 10 p. 9; Cond. N. Y. Philh.-Sym. (P), Ja 25 p. 12; Cond. in London, Ap 10 p. 11; Covent Garden Ring, engaged for Norfolk-Norwich Fest., Je p. 5; Cond. at Fest. (P) O 25 p. 7; In dispute w Wood, cond. Covent Garden, N 10 p. 34; (P) w Goluboff N 25 p. 35; In history of N. Y. Philh.-Sym., D 25 p. 7; See also N. Y. Philh.-Sym.; Philadelphia Orch.
 Beegle, May—(P) w Pittsburgh forecast, F 10 p. 168; (P) on return from cruise, O 10 p. 15.
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 Beethoven Ass'n, N. Y.—Conc., Ja 10 p. 12; Ja 25 p. 28; F 25 p. 28; Mar 25 p. 45; Ap 25 p. 22; N 25 p. 27; D 25 p. 31.
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 Behymer, L. E.—(P) w Los Ang. forecast, F 10 p. 160; Injured in accident, Ap 10 p. 11.
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 Bennett, Robert Russell—Completes new work for League of Comp., O 10 p. 4; In article on composers in Hollywood (P), N 10 p. 5.
 Bennington College—To sponsor Philh.-Sym. Cham. Orch. conc. in N. Y., Mar 10 p. 5; Series opens, O 10 p. 11.
 Bennington School of the Dance—New course added under Horst, Ap 25 p. 15.
 Benoist, André—(P) w Mitchell, Ap 10 p. 2.
 Bentonelli, Joseph—Sings Met. Op. Manon (debut) Ja 25 p. 21 (P p. 7); Schicchi, F 10 p. 94; Sun. conc., F 10 p. 137, 149; Butterfly, F 10 p. 214; Schicchi, Sun. conc., F 25 p. 14; Schicchi, F 25 p. 32, Mar 10 p. 20; Sun. conc., Mar 10 p. 20, Mar 25 p. 53; In Boston, Ap 10 p. 16; Pagliacci, Ap 10 p. 17; Rigoletto, May 25 p. 13; Lucia, Butterfly, Je p. 11.
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 Berea, O.—Review, Jy p. 23.
 Berezowsky, Nicolai—N. Y. prem. 1st Sym., Nat'l Orch. Ass'n Ap 10 p. 14 (P p. 32).
 Berg, Alban—Death of, review of his career (P), Ja 10 p. 8; Prem. violin concerto, Barcelona Fest., by Krasner, May 25 p. 19.
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 Berger, Erna—(P) w Prohaska in Zaubergeige, Berlin, Mar 25 p. 24; Sings Berlin State Op., N 25 p. 7.
 Bergman, Carl—In history of N. Y. Philh.-Sym. (P), D 25 p. 7.
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 Berlin (Articles by Geraldine de Courcy)—Forecast, F 10 p. 80; State Op. Turandot, re-staged Ring; prem. Kunneke's op., Die grosse Sanderin; De Sabata cond. Philh., F 25 p. 7; Egk cond. his Zaubergeige; German Op. re-staged Tosca; Merry Wives of Windsor w. Bohene; Philh. (Jochum), Fischer sol.; Furtwängler cond. St. Matthew Passion, Mar 25 p. 24; German Op. Norma revived, Ap 25 p. 5; Art Weeks open, Je p. 10; State Op. plans, S p. 14.
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 Bernstein, Martin—Cond. Amer. prem. Purcell's Dioclesan, N. Y., Ap 25 p. 19.
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 Besuner, Pearl—Sings Met Op. Hansel, Ja 10 p. 6; F 25 p. 14; Sol. Purcell's Dioclesan, Ap 25 p. 19.
 Bethlehem Bach Festival, Bruce Carey cond.—Bampton, Gridley, Lerch, Bond, Falkner sol. reviewed by Potter, Je p. 7.
 Betti Adolfo—(P), w Valasek, Ja 25 p. 25; Marries Madeleine Monnier, Ap 10 p. 15; Sails for Europe, May 10 p. 19; (Gr P) in Italy, O 25 p. 35; To hold master classes at Mannes Sch., N 10 p. 33.
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 Bianchi, Gabriele—Ballet wins Hertzka Prize (P), Jy p. 25.
 Biddle, Marvel—Sings Chautauqua op., Ag p. 15.
 Bigalli, Dino—Cond. Chic. Op. Trovatore, D 25 p. 23.
 Bimboni, Alberto—N. Y. perf. There Was a Little Gate, Ap 10 p. 16.
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 Birmingham—Review, O 25 p. 21.
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 Björling, Jusay—In Mephisto's Musings, O 10 p. 9.
 Black, Frank—To cond. Great Lakes Sym. (P), Je p. 3; Cond. Great Lakes Sym. (P), S p. 27.
 Blackstone, Milton—(C), Ap 10; See also Hart House String Quartet.
 Blancfort, Manuel—In article on Spanish composers (P), S p. 18.
 Blech Leo—Cond. Berlin State Op., N 25 p. 7.
 Blessed Sacrament Chorists—N. Y. conc., Ap 25 p. 26.
 Blinder, Naoum—Joins Mills Coll. faculty, O 10 p. 18.
 Bloch, Alexander—To cond. summer sch. at Hillsdale, Je p. 14; Summer sch. faculty quartet heard, Ag p. 29; (P) w Mrs. Bloch, Ag p. 35; Summer sch. closes, S p. 33.
 Blom, Eric—Book reviewed, Ap 10 p. 38.
 Blue Hill Troupe—Gives Mikado, N. Y., Ap 25 p. 31.
 Blumenthal, George—Book reviewed, O 10 p. 8.
 Boardman, Frances—In Mephisto's Musings, Ap 25 p. 9; Je p. 9.
 Böckmann Rudolf—Sings Berlin Julius Caesar (Gr P), F 25 p. 7; Covent Garden Ring, Jy p. 14; Bayreuth Ring, S p. 10 (P p. 5); Berlin State Op., N 25 p. 7.
 Bodanya, Natalie (Bodanskaya)—Engaged for Met. Spring Seas. (P), May 10 p. 38; Sings Met. Op. Carmen (debut), Bartered Bride, May 25 p. 13; Carmen, Je p. 11; Sol. at Dell, Ag p. 14; Under Haensel & Jones mgt., N 25 p. 23; (Gr P) at Met. Guild party, D 25 p. 35.
 Bodanzky, Artur—Cond. Met. Op. Walkure, Ja 10 p. 6; Lohengrin, Ja 10 p. 7; Tannhauser Lohengrin, Ja 10 p. 27; Tristan, Siegfried, Ja 25 p. 7; Tristan, Ja 25 p. 21; Lohengrin, Gotterdammerung, Ja 25 p. 25; Tannhauser, F 10 p. 137; Lohengrin, F 10 p. 149; Tristan, Gotterdammerung, F 10 p. 214; Tristan, Meistersinger, F 25 p. 14; Walkure, Siegfried, Rheingold (P), F 25 p. 27; Tristan F 25 p. 32; Meistersinger, Tannhauser, Gotterdammerung, Mar 10 p. 20; Walkure, Mar 10 p. 27; Fidelio, Mar 25 p. 11; Tannhauser, Mar 25 p. 43; Tristan in Phila., Mar 25 p. 49; In Boston, Baltimore, Rochester, Ap 10 p. 16; Parsifal, Tristan, Ap 10 p. 17; Post seas. Parsifal, Ap 25 p. 19; Walkure, D 25 p. 3.
 Receives Mahler medal, Mar 25 p. 27; In Mephisto's Musings, Ap 10 p. 9, D 10 p. 9; Guest cond. Minneap. Sym., D 10 p. 27; (P) at Met. rehearsal, D 25 p. 2; Ends engagement w Minneap. Sym., D 25 p. 20.
 Boenke, Paul—To succ. Dessoff as cond. Dessoff Choirs, Mar 10 p. 8; Cond. Dessoff Choirs, May 10 p. 28.
 Boerner, Charlotte—Sings Hollywood Bowl Bartered Bride, Pagliacci, S p. 21; San Fran. Op., N 10 p. 6; Marriage of Figaro (P w Pinza), N 25 p. 8; Cleve. Elektra, D 10 p. 4.
 Bohemians, The, N. Y.—Meet, Mar 10 p. 25; Goldmark memorial prog., Ap 25 p. 8; Annual meeting, May 10 p. 8; Open seas., O 25 p. 4; Meet, N 10 p. 6; Honor Edward Johnson, D 25 p. 4.
 Böhm, Karl—Cond. prem. Heger's Verlorene Sohn, Dresden (P), May 10 p. 10; Cond. in Munich, Je p. 10; Munich Rienzi (P), O 10 p. 7; Dresden Op. Rosenkavalier, London (P), D 10 p. 5.
 Bohnen, Michael—Sings Berlin Merry Wives of Windsor, Mar 25 p. 24; German Op. Rosenkavalier, Jy p. 11; In Mephisto's Musings, N 10 p. 9.
 Boice, Susan S.—To teach at Lake Champlain, Je p. 32; Re-opens studios, O 10 p. 33.
 Bojanowski, Jerzy—Cond. Milwaukee Sym. (P), F 10 p. 142; Cond. Minneap. Sym., D 25 p. 20.
 Bok, Curtis—(Gr P), w Dell Forecast, Ap 25 p. 13.
 Bok, Mrs. Mary Louis Curtis—Receives Austrian honor (P w Prochnik), Ja 10 p. 4; Gives rare instruments to Curtis Qt. (Gr P), Jy p. 26.
 Bokor, Margit—Sings Salzburg Figaro, S p. 23.
 Boles, John—(P) w Swarthout in film, Rose of the Rancho, Ja 25 p. 13.
 Bolm, Adolph—Ballet master in San Fran. Op., N 25 p. 8.
 Bolognini, Remo—Concertmaster w N. Y. Philh.-Sym. at Stadium, Jy p. 3; Sol. WPA Bach Orch., N 25 p. 21.
 Bond, Charlotte Lucille—Sol. Bethlehem Bach Fest., (Gr P), Je p. 7.
 Bond, Olive—N. Y. recit. debut, Ap 10 p. 26.
 Bonelli, Richard—Sings Met. Op. Faust, Ja 10 p. 6; Butterfly, Ja 10 p. 14; 2nd. conc., Ja 10 p. 27; Butterfly, Ja 25 p. 21; Manon (P p. 21), Sun. conc., Ja 25 p. 25; Faust, F 10 p. 137; Pagliacci, Manon, F 25 p. 14; Trovatore, Butterfly, Pagliacci, F 25 p. 32; Butterfly, Pagliacci, Sun. conc., Mar 10 p. 20; Manon, Trovatore, Mar 25 p. 34; Pagliacci, Mar 25 p. 43; Faust, Mar 25 p. 53; Trovatore, Ap 10 p. 17.
 Sings Chic. Op. Barber, D 10 p. 6; Tannhauser (P), D 25 p. 5; Otello, D 25 p. 23. Boston recit. w Jepson, Ja 10 p. 31; Sol. G. M. Hour F 10 p. 222; Reception w Mrs. Bonelli on his birthday, F 25 p. 22; Sol. Cleve. Orch. in Providence, Mar 10 p. 14; Sol. at Mus. Educ. Banquet (P), Ap 10 p. 8; Officer Amer. Guild Perf. Artists (P), May 25 p. 11; (C), Ag; Sol. San Fran. Sym. Hollywood Bowl, Ag p. 23; (P) at Oberlin, O 25 p. 35; Sings Cleve. Tannhauser, N 10 p. 11.
 Booth, Eva Lynne—N. Y. recit., D 10 p. 28.
 Booth, Margery—Sings Covent Garden Meistersinger, Je p. 5.
 Borgioli, Dino—Sings Covent Garden Tales of Hoffmann, Jy p. 14.
 Bori, Lucrezia—Sings Met. Op. Boheme, Ja 10 p. 14; Sun. conc., Ja 10 p. 27; Mignon, Ja 25 p. 21; Manon, Ja 25 p. 25; Rondine (P), F 10 p. 94; Manon, F 25 p. 14; Mignon, F 25 p. 27; Rondine, F 25 p. 32; Boheme, Mar 10 p. 20; Mignon, Mar 25 p. 34; Carmen in Phila., Mar 25 p. 49; Sun. conc., Mar 25 p. 53; In Boston, Baltimore, Ap 10 p. 16; Rondine, Ap 10 p. 17; Farewell (Gr P), Ap 10 p. 4; Wash. recit., Ja 10 p. 13; App. honorary pres. Met. Op. Spring season, Ja 25 p. 3; (Gr P) at Astor fete, Ja 25 p. 4; Honored by N. Y. League of Bus. & Prof. Women, Mar 25 p. 33; Phila. recit., Ap 10 p. 34; Receives degree fr. N. Y. U. (P), Jy p. 16; (P) w Johnson, Belmont, D 25 p. 35.
 Boring, William A.—(Gr P), May 10 p. 39.
 Borloz, Jean—N. Y. recit., N 25 p. 31.
 Bornschein, Franz C.—Prem. Leif Ericson, Baltimore Sym., Mar 10 p. 33; Cond. prem. his Southern Nights, Nat'l Sym., Mar 25 p. 26; Prem. In Transit D 25 p. 21.
 Bos, Coenraad V.—(P) w Bampton, Van Wyck, at The Hague, N 10 p. 35.
 Bossi, Renzo—Amer. prem. Concerto Requiem, Italo-Amer. Philh., Phila., Je p. 15.
 Boston—Handel & Haydn Soc. Messiah (Stone); Apollo Cl. (Stone), Harvard Gl. Cl., Ja 10 p. 31; People's Sym. (Sevitzky); Boston Qt. w. Sanroma, Ja 25 p. 8; People's Sym. Dilling, Blaisdell sol., F 10 p. 11; Forecast (P of scenes), F 10 p. 146; Goding-Thiede-Zeise, Chardon Qt., F 10 p. 215; People's Sym.; Boston Qt.; Chardon Qt., F 25 p. 23; Handel & Haydn Soc., Mason, Crooks, Houghton sol.; Flute Players Cl.; Apollo Cl. Mar 10 p. 25; People's Sym. (Goldman); Boston Qt.; Chardon Qt.; Harvard Gl. Cl. Radcliffe Chor., Mar 25 p. 55; People's Sym.; N. Y. Philh.-Sym.; N. E. Cons.; Longy Sch. of Mus., Ap 10 p. 12; People's Sym.; Flute Players Cl.; MacDowell Cl. (Fiedler), May 10 p. 22; Civic Sym. (Wagner), Haven sol., May 25 p. 34; Music Lovers Cl. marks 25 years, Ag p. 26; Harvard Summ. Sch. conc.; Esplanade conc.; WPA activities, outdoor opera, Ag p. 28; WPA op. Hansel & Butterfly, S p. 30; Boston Qt. at Harvard; WPA opera, O 10 p. 29; Boston Brass Qt., N 10 p. 25; Civic Chor. w. Commonwealth Sym. in Brahms Requiem, D 10 p. 12; Flute Cl., D 25 p. 20.
 Boston Symphony, Serge Koussevitzky cond., Richard Burgin asst.—Rachmaninoff sol.; Tues. conc., Ja 10 p. 4; Amer. prem. Roussel's 4th Sym.; Stravinsky's Sacre; Webster sol.; Ja 25 p. 8; Carpenter's Danza, F 10 p. 11; Mitropoulos guest cond. (Amer. debut), F 10 p. 3, 216; Smeternin sol.; Tuesday conc., F 25 p. 38; Prem. Casella Trio, Trio Italiano sol.; Prem. Harris's Sym. No. 2; Shure sol. (Burgin); Bedetti sol. (Burgin), Mar 10 pp. 3, 30; Bedetti sol.; Men. conc., Mar 25 p. 57; Milstein sol.; Mahler's 9th Sym., Ap 10 p. 12; Chaver guest composer-cond.; Schnabel sol., Ap 25 p. 6; Symphony of Psalms; Tribute to Respighi; Prem. Wilman's Solitude; Sanroma sol.; St. Matthew Passion; Season ends, May 10 p. 22; Pops. open (Fiedler), May 25 p. 14; To play at Berkshire Fest., Je p. 4; Plays at Berkshire Fest. (Koussevitzky), S p. 3, 4; To play at Harvard Centenary, S p. 30; Plays at Harvard, O 10 p. 29; To give 6 conc. at Berkshire Fest., O 10 p. 4; Plans, O 10 p. 12; Opens, O 25 p. 3; Liszt anniv., N 10 p. 12; Lied von der Erde, Josten cond. prem. his Sym., N 25 p. 19; Prem. Sowerby Concerto, Brinkman sol.; Clementi-Casella Sym., D 25 p. 12; In N. Y.; Prem. Roussel's Sym. No. 4; Russian prog., Ja 25 p. 30; Prem. Piston Concerto, F 25 p. 30; Hess sol., Mar 25 p. 48; N. Y. prem. E. B. Hill's Sinfonietta; N. Y. prem. Bach-Casella Chaconne, Ap 25 p. 12; Conc., N 25 p. 10; N. Y. prem. Messiah work, D 10 p. 10.
 In Providence: Beethoven 9th, Ja 25 p. 20; Mitropoulos guest, F 10 p. 216; Bedetti sol., Ap 25 p. 30; W. Harvard Gl. Cl., N 10 p. 32. In Brooklyn, F 10 p. 194; F 25 p. 13; Ap 10 p. 36; D 10 p. 18; In Detroit, D 25 p. 8; In Hartford, Ja 10 p. 33; F 25 p. 23; New Haven, May 25 p. 36; Phila., F 10 p. 119; Rochester, Ja 10 p. 29; Toledo, D 25 p. 20; Utica F 10 p. 205; Worcester, Ap 10 p. 27. In Mephisto's Musings, Mar 10 p. 9; Supreme Court decides Sym. not educational institution, must pay taxes, Ap 25 p. 18.
 Bottorff, O. O.—(P) w Civic Concerts plans, F 10 p. 16; (P) w Civic Concerts stories, Mar 25 p. 22; Weds Marguerite Z. Margulies, Jy p. 20.
 Boulton, Adrian—Cond. B. B. C. in Vienna, Jy p. 15; B. B. C. in London, D 10 p. 5; Cond. Elgar's Gerontius in London, D 25 p. 15.
 Bourskaya, Ina—Sings Met. Op. Faust, Ja 10 p. 6; Butterfly, Ja 10 p. 14; Schicchi, F 10 p. 94; Butterfly, F 25 p. 32; Faust, Mar 25 p. 53; Pagliacci, Ap 10 p. 17.
 Bovy, Vina—Engaged for Met. Op., Jy p. 4 (P, O 10 p. 5).
 Boyce, Alfred—(P) w Brooklyn forecast, F 10 p. 194.
 Bradley, Ruth—Opens N. Y. studio, N 10 p. 33.
 Bragers, Achille P.—Book reviewed, F 10 p. 221.
 Brailowsky, Alexander—Arrives for tour, Ja 25 p. 6; Recit.: Pittsburgh, F 10 p. 219; Chic., F 25 p. 8; N. Y., F 25 p. 37 (P p. 28); On tour (P) Mar 10 p. 18; Los Ang. recit., Mar 25 p. 56; Sol. San Fran. Sym., Ap 10 p. 20; Recit.: New Orleans, Ap 10 p. 33; Minneap., Ap 25 p. 23; Portland, Ore., Ap 25 p. 33; To tour U. S. (P), O 10 p. 26; Sol. Vienna orch., D 10 p. 19.
 Brancato, Rosemarie—Charlotte, N. C., recit. w Hubert, F 10 p. 206; Sol. K. C. Philh., F 10 p. 179; To sing Cincin. Zoo Op., Ap 25 p. 30; (P) w settlement children, Ap 25 p. 35; Sings Cincin. Op., Ag p. 20.
 Branscombe, Gena—Cond. Xmas chor. events, Ja 25 p. 33; Honored at receipt w daughter, Ap 25 p. 25; Cond. Choral in Spring conc., May 10 p. 36; Cond. own works in Bridgeport, Je p. 17; Prepares group for season, O 10 p. 19.
 Branzell, Karin—Sings Met. Op. Gotterdammerung (P), F 10 p. 149; Tristan, Meistersinger, F 25 p. 14; Siegfried, Rheingold, Walkure, S 25 p. 27; Tristan, F 25 p. 32; Meistersinger, Sun. conc., Mar 10 p. 20; Walkure, Mar 10 p. 27; Meistersinger, Siegfried, Mar 25 p. 34; Tannhauser, Mar 25 p. 43; In Boston, Baltimore, Rochester, Ap 10 p. 16; Tristan, Ap 10 p. 17; In Munich Fest. (P) Ag p. 28; Mozart's Titus, Rienzi, in Munich, O 10 p. 7.
 Breton, Ruth—N. Y. recit., F 25 p. 31; Sol. Cleve. Orch., D 10 p. 20.
 Bricken, Fay—N. Y. recit. w Hazel Griggs, F 25 p. 37; May 10 p. 28.
 Brico, Antonia—Honored by N. Y. Leag. of Bus. & Prof. Women, Mar 25 p. 33; Cond. opening N. Y. Women's Sym. (P), D 10 p. 10; See also N. Y. Women's Sym.
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 Briselli, Iso—To be soloist w four orchestras (P), D 10 p. 20.
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 British Broadcasting Company—Orch. ends season (Boult), goes on tour, May 25 p. 38; Vienna (Boult), Jy p. 15; Plans new radio series, O 25 p. 7; London conc., N 10 p. 34; Elgar's Gerontius (Boult), D 25 p. 15.
 British Broadcasting Company Annual—Reviewed, May 25 p. 7.
 British Music Drama Opera Co.—To give new works by Quilter Coates, N 10 p. 34; Prem. Quilter's Julia, Coates's Pickwick, D 25 p. 15.
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- Goodson, Katharine—In Mephisto's Musings, Ja 25 p. 9.
- Goossens, Eugene—(P) w Cincin. forecast, F 10 p. 148; His Don Juan reviewed by Kramer (P), Mar 25 p. 10; Prem. Intermezzo fr. Don Juan, Phila. Orch. in N. Y., Mar 25 p. 46; In Mephisto's Musings, Mar 25 p. 13; (P) w Grainger, Ap 10 p. 18; To cond. Hollywood Bowl (P), May 25 p. 4; (P) w Reiner in London, Jy p. 14; Cond. San Fran. Sym., Ag p. 23; Cond. Hollywood Bowl (Gr P), Ag pp. 3, 23; Cond. Cincin. Sym. opening (P), O 25 p. 3; See also Cincin. Sym.
- Gordon, Dorothy—N. Y. recit. w Maier (P) Ap 25 p. 26.
- Gordon, Jacques—Sol. in prem. D. S. Smith's Rondo Appassionata, New Haven Sym., Mar 25 p. 41; See also Gordon Str. Qt.; Hartford Sym.
- Gordon, Philip—Guest cond. N. Y. Fest. Orch., F 25 p. 34; Cond. Newark Civic Sym., Beethoven series, Jy p. 18.
- Gordon String Quartet: Jacques Gordon, David Sackson, Paul Robyn, Naoum Benditsky—Cond.: Louisville, Ja 25 p. 20; for Bohemians, N. Y., F 10 p. 208; Chic. F 25 p. 8; Rochester Fest. (Gr P), May 10 p. 11; Westminster Fest. (Gr P), Je p. 6; N. Y., N 25 p. 14; N. Y. Friends of Mus., w Wolff, Schuster, D 25 p. 26.
- Gorecki, Thaddeus—Prem. work at Westminster Fest., Je p. 6.
- Gorham, Helen—(P) w Seattle forecast, F 10 p. 185.
- Gorin, Igor—(Gr P), Mar 25 p. 28; Sol. Hollywood Bowl (P), Ag p. 23; (P) in Mexico, O 10 p. 35; Tucson recit., D 10 p. 12; Santa Barbara recit., D 25 p. 25.
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- Goss, John & London Singers—Conc.: N. Y. (P), Ja 10 p. 28; Detroit, Ja 10 p. 33; Hartford, Ja 25 p. 8; Portland, Ap 10 p. 15.
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- Goulet, Dr. Charles—Cond. Montreal Fest. (Gr P), Jy p. 22.
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- Goya, Carola—N. Y. recit., Ja 10 p. 30; (P) in illus. feature, F 10 p. 133; (P) in Seville, Jy p. 2; Sails for Spain, Jy p. 19.
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- Haake, Gail Martin—(P) w Oxford Piano Course article, Mar 25 p. 20; Entertains Oxford Piano teachers, Ag p. 32.
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- Haba, Alois—Speaks at Mus. Ed. Cong., Prague (P), May 25 p. 8.
- Habich, Eduard—Sings Met. Op. Hansel (debut), Ja 10 p. 6; Siegfried, Ja 25 p. 21; Lohengrin, Gotterdammerung, Ja 25 p. 25; Lohengrin, F 10 p. 149; Gotterdammerung, F 25 p. 14; Siegfried, Rheingold, F 25 p. 27; Tristan F 25 p. 32; Meistersinger (P), Gotterdammerung, Lohengrin, Mar 10 p. 20; Meistersinger, Mar 25 p. 43; Parsifal, Ap 10 p. 17.
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- Haf, Dr. Herbert—Engaged for Met. Op. (P), Jy p. 4; Stage dir. Salzburg (P), Ag p. 7; Salzburg Meistersinger (Gr P P of direction book), S p. 7; To stage prod. at Florence May Fest., O 25 p. 27; Stage dir. Cleve. Elektra, D 10 p. 4; (P) arriving in U. S., D 10 p. 35; (P) w Bampton, D 25 p. 35.
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- Gretchaninoff, Alexander—Wins 1st prize in Beliaeff contest w trio, Ja 25 p. 17.
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- Hain, William—Sol. Orat. Soc., N. Y., Ja 10 p. 23; Worcester Fest. (P), O 25 p. 25.
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- Hamlin, Anna—Boston recit. w. Townsley, F 10 p. 215.
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- Hanson, Dr. Howard—Cond. Roch. Amer. conc., Ja 25 p. 3; In Mephisto's Musings, F 10 p. 15; (P) w. Roch. forecast, F 10 p. 179; Presides at Amer. conc., N. Y., Mar 10 p. 29; Master of ceremonies at Mus. Ed. banquet, Ap 10 p. 8; (Gr P), May 10 p. 39; Dir. Amer. Fest., Rochester, May 10 p. 3 (P p. 11); Cond. at Chautauqua, Ag p. 15; Announces public symposium Amer. works, O 25 p. 4; Cond. Amer. conc. (P), N 10 p. 10; Cond. Eastman Sch. Sym., D 10 p. 34; Cond. Amer. conc., D 25 p. 13.
- Hardy, Emily—Engaged for Met. Op. (P), May 10 p. 38; Sings Met. Op. Rigoletto (debut), May 25 p. 13; Lucia, Je p. 11; Hollywood Carmen, S p. 21.
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- Harrisburg Symphony, George King Raudenbush cond.—Morini sol.; Young people's conc., Ja 10 p. 15; Piatigorsky sol.; Children's Conc.; Zimbalist sol.; Opens, Lehmann sol., N 10 p. 20; Plays at mass meeting, D 10 p. 32.
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- Harrison, Guy Fraser—(P) w. Roch. forecast F 10 p. 179; To be assoc. cond. Rochester Philh., F 25 p. 4; Cond. Roch. Civic Orch., Je p. 30; Cond. at Dell, Ag p. 3 (P p. 14); Cond. Roch. Civic Orch., D 10 p. 34.
- Harrison, Theodore—To teach at Amer. Cons. summ. sch., F 25 p. 18.
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- Harty, Sir Hamilton—Cond. Eastbourne Fest. (Gr P), Ja 25 p. 22; Cond. Berlioz Requiem in London, Ap 10 p. 11; See also Rochester Philh.
- Harvard Glee Club, G. Wallace Woodworth cond.—N. Y. conc. w. Radcliffe Chor., Ap 10 p. 31; W. Boston Sym. in Liszt celeb., N 10 p. 12.
- Harvard Tercentenary Celebration—Several conc., O 10 p. 29.
- Hasselmans Louis—Cond. Met. Op. Carmen, Ja 10 p. 5; Faust Ja 10 p. 6; Lakme, Ja 10 p. 14; Mignon, Ja 25 p. 7; Carmen, Ja 25 p. 21; Manon, Ja 25 p. 25; Faust, Carmen, F 10 p. 137; Lakme, F 10 p. 149; Carmen, F 10 p. 214; Manon, F 25 p. 14; Carmen, F 25 p. 27; Mignon, F 25 p. 32; Mignon, Manon, Mar 25 p. 34; Carmen, Faust, Mar 25 p. 53; (Gr P), F 25 p. 39; Resigns from Met. Op., Je p. 3; To cond. Chic. Op., O 10 p. 3; Cond. Chic. Op. (P), N 10 pp. 3, 5; Joins staff of Louisiana State Univ. School of Mus., N 10 p. 22; Cond. Chic. Op., N 25 p. 6; C 10 p. 6.
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- Hofmann, Ludwig—Sings Met. Op. Tannhauser, Ja 10 p. 27; Siegfried, Ja 25 p. 7; Lohengrin, Gotterdammerung, Ja 25 p. 25; Lohengrin, Gotterdammerung, F 10 p. 149; Tristan, F 25 p. 14; Walkure, Rheingold, F 25 p. 27; Tristan, F 25 p. 32; Tannhauser, Lohengrin, Mar 10 p. 20; Walkure, Mar 10 p. 27; Fidelio, Mar 25 p. 11; Meistersinger, Mar 25 p. 34; Sunday conc., Mar 25 p. 53; Gotterdammerung, Tristan, Ap 10 p. 17.
- Sings Cleve. Parsifal, Ap 25 p. 6; Salzburg Op., Ag p. 7; Salzburg Figaro and Tristan, S p. 23.
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- Holt, Harold—Plans for season (P), F 10 p. 74.
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(P), Ja 25 p. 19; Ithaca, F 10 p. 193; N. Y., F 25 p. 19; Baltimore, F 25 p. 33; Buffalo, Mar 10 p. 18; Oberlin, Mar 10 p. 23; Buffalo, Mar 25 p. 33; Detroit, Mar 25 p. 51; N. Y., Mar 25 p. 50; Providence, Ap 10 p. 33; N. Y. w Feuermann, D 10 p. 28. Sol.: Brussels Philh., Ja 25 p. 6; Chic. Sym., Mar 10 p. 11; To tour America, O 10 p. 28; (Gr P), F 25 p. 39. Kolodin, Irving—Book reviewed (P), May 25 p. 26; In Mephisto's Musings, Jy p. 9. Konetani, Anny—Sings Vienna Walkure, Ap 10 p. 42; Salzburg Tristan, S p. 23. Konetani, Hilda—Sings Vienna Radio Genoveva, Jy p. 15; Vienna Walkure (P), O 10 p. 15. Konraty, Nicholas—Joins Eastman faculty, Ag p. 22. Korngold, Erich Wolfgang—Writes music for film, Gives Us This Night, Ap 25 p. 7; In Mephisto's Musings, S p. 9; In article, Composer in Hollywood (P), N 10 p. 8. Kortschak, Hugo—(P) w New Haven forecast, F 10 p. 193; Hartford recit., F 25 p. 23; Guest cond. New Haven Sym., recit., Mar 10 p. 27; Ends summer activities, S p. 26; Cond. New Haven Sym. (P), N 25 p. 22; See also New Haven Symphony. Kosakoff, Reuven—N. Y. recit. w Levine, N 25 p. 33. Koussevitzky, Serge—(P) w Boston forecast, F 10 p. 146; Cond. Berkshire Fest. (Gr P), S p. 3; (C), O 25; See also Boston Sym. Koutzen, Boris—N. Y. recit. w Deering, F 10 p. 172 (P p. 174); Mar 10 p. 15; Ap 10 p. 26. Kraeuter Quartet—N. Y. conc., Ap 10 p. 35. Kraft, Arthur—Joins Eastman faculty (P), Ag p. 32. Kramer, A. Walter—Prem. Transc. of Bach Prelude and Fugue by Phila. Chamber String Simfon., Ja 25 p. 13; Prog. of own works Natl. Arts Club, Mar 10 p. 14; Speaks Englewood, N. J., Woman's Club, Mar 10 p. 11; Writes Goldmark Appreciation, Mar 25 p. 8; Reviews Goossens's Don Juan Mar 25 p. 10; Resigns editorship of MUSICAL AMERICA, becomes managing director Galaxy Mus. Corp. (P), May 10 p. 4; Guest Allentown Musical Club, May 10 p. 19; Entertained by Galaxy Mus. Corp., Je p. 22. Kramer, Selma—Sol. N. Y. Civic Orch. (P), Mar 10 p. 31; Sponsors Palestine Sym. benefit (Gr P), Je p. 27; Pupils recit., Jy p. 32. Krasner, Louis—Gives Prem. Berg Violin Concerto, Barcelona Fest. (P), May 25 p. 19; Sol. Paris Philh., D 25 p. 11. Krauss, Clemens—App. guest cond. Frankfurt-am-Main Op., Jy p. 17; App. artistic dir. Bavarian State Theatre, O 10 p. 7. Kravitt, Harold—Sings Jones Beach Aida, Jy p. 10. Krein, Alexander—Amer. prem. Hebrew Sketches by Phila. Chamber String Simon., Ja 25 p. 13. Kreisler, Alexander von—(P) w Cincin. forecast, F 10 p. 176; Prepares Cincin. chorus for Tosca, D 25 p. 34. Kreisler, Fritz—Recit.: Providence, Ja 25 p. 20; Kans. City, Mar 10 p. 31; N. Y. (P), O 25 p. 14; Washington, N 10 p. 33; Baltimore, N 10 p. 31; Boston, N 10 p. 25; Omaha, N 25 p. 20; N. Y., D 25 p. 31. Sol.: Phila. Orch. in Washington, Ja 10 p. 13; Phila. Orch. in Baltimore, Ja 10 p. 29; Phila. Orch., O 25 p. 3; Chic. Sym., N 10 p. 23; Phila. Orch. in N. Y., O 25 p. 4; (P) w Kahn, F 10 p. 90. Krenek, Ernest—Speaks Mus. Ed. Congress in Prague (P), May 25 p. 8; Karl V given in Winterthur, N 25 p. 11. Kreutzberg, Harold—Recit.: N. Y., F 10 p. 152; Chic., Ap 10 p. 10; Brooklyn, Ap 10 p. 36; (Gr P) May 25 p. 39; In Internatl. Dance Fest. Berlin (P), S p. 34. Kristjansson, Gudmundur—Students activities, Mar 24 p. 54. Kroeger, Ernest R.—St. Louis memorial to, May 25 p. 14. Kroll, William—Sol. Beethoven Assn., N. Y., Ja 10 p. 21. Kromholz, Fritz—(P), w Vienna forecast, F 10 p. 84. Krueger, Karl—(P) w Kans. City forecast, F 10 p. 169; Honorary degree (Gr P), May 25 p. 25; To cond. Great Lakes Sym. (P), Je p. 3; Cond. opening Kans. City Philh. conc. (P), N 10 p. 4; See also Kansas City Philharmonic. Krueger, Norma—N. Y. recit., F 25 p. 28. Kruse, Leone—Joins Cincin. Conserv. faculty (P), S p. 31. Kubelik, Jan—Recit.: Minneap., F 25 p. 8; Toronto, F 25 p. 10; Detroit, Mar 10 p. 31; Portland, Ap 10 p. 15; Winnipeg, Ap 10 p. 41; Los Angeles, Mar 25 p. 56. Kucinski, Leo—See Lincoln Symphony. Kullmann, Charles—Sings Met. Op.: Faust (debut), Ja 10 p. 6 (P w Olheim p. 7); Rigoletto, Traviata, Carmen, Ja 25 p. 21; Boheme F 10 p. 94; Sunday conc., Carmen, F 10 p. 137; Rigoletto, F 10 p. 149; Carmen, F 10 p. 214; Boheme, Mar 25 p. 43; Faust, Mar 25 p. 53. Sings Salzburg Meistersinger (Gr P), S p. 7; Sings San Fran. Op. (P), N 10 p. 6; Nov. 25 p. 3 (P p. 8); Tosca, Schicci, D 10 p. 7. Sol. Phila. Orch., F 25 p. 15; Washington recit. w Steuckgold, F 25 p. 36; Sol. N. Y. Philh.-Sym., Mar 25 p. 16; (Gr P) Mar 25 p. 28; Sol. G. M. Hour, Mar 25 p. 46; New Haven recit., May 25 p. 36; Sol.: Mahler Festivities Vienna, Jy p. 15; (P) at Salzburg w Mrs. Kullmann, Ap p. 7; In Mephisto's Musings, N 10 p. 9. Kugel, Georg—(P), w Vienna forecast, F 10 p. 84. Kunnecke, Eduard—Prem. Die Grosse Sunderlin, Berlin State Op., F 25 p. 7. Kuper, Mrs. C. Albert—(P) w Baltimore forecast, F 10 p. 171. Kurenko, Maria—Sol. Detroit Sym., Ja 25 p. 34; Sol. Dallas Sym., Ap 10 p. 30; Sings Czar's Bride, N. Y. Stadium, Ag p. 12. Kurt-Schaab, Olga—Book reviewed, Ap 10 p. 38. Kurtz, Edmund—Sol. Chic. Sym., N 10 p. 23; D 10 p. 13. Kwartin, Klara—N. Y. recit., D 10 p. 28. L Laberge, Bernard R.—Plans for season (P), F 10 p. 68. Lafayette College Glee Club—N. Y. conc., Mar 10 p. 187. La Fiamma—Op. by Respighi in German prem. (Ps), Jy p. 21. LaFollette, Dorothea Anderson—Students activities, Ap 10 p. 35. LaForge, Frank—Washington recit., F 10 p. 207; Worcester recit. w Crooks, Mar 10 p. 10; Darien recit. w Downes, Mar 10 p. 31; (P) at Grand Canyon w Mrs. LaForge, Ap 10 p. 2; O cer Amer. Guild of Perf. Art. (P), May 25 p. 11; (P) in Canada, O 10 p. 35. Students activities: Ja 25 p. 31; F 10 p. 220; May 10 p. 36. LaForge-Berumen Studios—Students activities: Mar 10 p. 32; Ap 25 p. 28; Je p. 32; Jy pp. 29, 32; Ag p. 32; S p. 33; O 10 p. 33; O 25 p. 33; N 10 p. 33. LaForge Quartet—Conc. in South Norwalk (Gr P), F 25 p. 35. LaGuardia, Mayor Fiorello H.—Dedicates N. Y. Art and Music High School, F 25 p. 6; (Gr P), Ap 10 p. 6. Lake Placid Club—Sponsors contest, O 10 p. 10. Lake Shore Opera Players—Give Bartered Bride in Evanston, Je p. 22. La Mance, Eleanor—Sings Chic. Op.: N 10, pp. 3, 5; Meistofeles, D 10 p. 6; Lohengrin, Tannhauser, D 25 p. 5; Trovatore, D 25 p. 23. La Mar, Grace—Lecture-recital, Mar 10 p. 10; (P) at Cape North, S p. 35; Lecture-recital, N 25 p. 33. Lambert, Constant—Cond. prem. Summer's Last Will and Testament, BBC Orch. (P), Mar 10 p. 33. La Monaca, Joseph—Sonata perf. by Phila. Orch., D 10 p. 11. La Motte, Juan—Cond. Barcelona Municipal Band, O 25 p. 8. Lampkin, Josef—To tour Far East, O 25 p. 32. Lange, Hans—In Mephisto's Musings, Mar 25 p. 13; Cond. N. Y. Philh.-Sym. (P), Ap 10 p. 14; Cond. Chic. Sym. at Ravina (P), Ag p. 13; Cond. St. Louis Little Sym., Ag p. 31; Appointed Assoc. Cond. Chic. Sym. (P), O 10 p. 12; Cond. Philh.-Sym. Chamber Orch., N 25 pp. 10, 21 (P); Cond. Chic. Sym. (P), D 10 p. 13; See also N. Y. Philh.-Sym., Philh.-Sym. Chamber Orch., Chic. Sym. Lanier, Helen—N. Y. recit., D 25 p. 33. La Nuit de Noel—E. Lehman work given in Pittsburgh (Gr P), Ja 25 p. 23. Lapham, Claude—Gives musicale, N. Y., May 25 p. 28; Writes Incidental Music for Columbia Iphigenia, N 10 p. 10; N. Y. recit., D 10 p. 33. Larcen, Elsa—Sings Rosenkavalier, Berlin, Jy p. 11. La Salle Academy Glee Club—N. Y. conc., May 25 p. 23. Lashanska, Hulda—Sol. N. Y. Stadium (P), S p. 8; Sol. N. Y. Philh.-Sym. (P), N 25 p. 10; D 10 p. 10. Laskey, Charles—Dances Met. Op. Errante, Mar 25 p. 43. Laufkotter, Karl—Engaged for Met. Op. (P), O 10 p. 5. Lauritano, Inez—N. Y. recit., F 10 p. 198. Lauri-Volpi, Giacomo—Sings Covent Garden, Je p. 5; Vienna recit., D 10 p. 19. Lausot, Iessie—(P) w article by Stefan, F 10 p. 224. Lawrence College—Gives Messiah, F 10 p. 180. Lawrence, Kans.—Forecast, F 10 p. 189; Host to Mid-Western Music Camp, Ag p. 25; Review, N 10 p. 15. Lawrence, Marjorie—Sings Met. Op.: Walkure (debut), Ja 10 p. 6 (P w Johnson p. 7); Lohengrin, Sunday conc., Ja 10 p. 27; Siegfried, Lohengrin, Gotterdammerung, Ja 25 pp. 7, 25; Juive, F 10 p. 137. Sings Chic. Op.: Walkure (P), D 10 p. 6; Juive, Tannhauser, Walkure, D 25 p. 5; In Mephisto's Musings, F 10 p. 15; Sings Buenos Aires Op., Ag p. 23; Sol. N. Y. Philh.-Sym. (P), N 25 p. 10. Lawson, Wilfred—In Mephisto's Musings, O 25 p. 9. Lawton, Dorothy—Begins Librarians classes, O 10 p. 33. Lawton, Ralph—Salzburg recit., S p. 23. Lay, Joel—Heads WPA Chicago (Gr P), Je p. 20. Lazzari, Virgilio—Sings Met. Op.: Boheme, Ja 10 p. 14; Lucia, Ja 25 p. 7; Sunday conc., Ja 25 p. 25; Rigoletto, F 10 p. 149; Sunday conc., F 25 p. 32; Sunday conc., Mar 10 p. 20; Sunday conc., Mar 25 p. 53. Lazaro-Schaver, Emma—Sings San Carlo Op. Detroit (P), D 10 p. 22. Leach, William—Sings Baltimore Samson, D 25 p. 29. League of American Pen Women—Gives Amer. Works at Biennial, Ap 25 p. 17. League of Composers—N. Y. conc., Ja 25 p. 26; Pre-hearing new music, F 10 p. 215; To extend commission system, Mar 25 p. 23; N. Y. conc., Ap 10 p. 26; Commissioned works finished, O 10 p. 4. Le Bouef, Henry—Memorial conc., Brusse's, May 10 p. 18. Lee, Daggett M.—(P) w New Haven forecast, F 10 p. 193. Lefebvre, Channing—See Downtown Glee Club, University Glee Club, Golden Hill Chorus. Legend of the Invisible City of Kitezh—Amer. prem. of Rimsky-Korsakoff op. by Phila. Orch., Phila., F 10 p. 3; N. Y. prem., Mar 25 p. 7. Lehman, Evangeline—Nuit de Noel given in Pittsburgh (Gr P), Ja 25 p. 23; Made Offici-er d'Academie, Ap 25 p. 16. Lehmann, Lotte—Sings Met. op.: Lohengrin, Ja 10 p. 7; Tannhauser, Ja 10 p. 27; Tosca (in Phila.), Ja 10 p. 11; Tosca, F 10 p. 214 (P p. 137); Tannhauser, Mar 25 p. 43 (P p. 34); Boston Series, Ap 10 p. 16. Sol.: Los Ang. Philh., Mar 10 p. 10; San Fran. Sym., Mar 25 p. 7; Harrisburg Sym., N 10 p. 20; Detroit Sym., D 10 p. 22. Recit.: N. Y., F 10 p. 210; Brooklyn, F 25 p. 13; Washington w List, F 25 p. 36; Wash-

- ington, Mar 10 p. 33; Portland, Ap 10 p. 15; Rochester, Ap 10 p. 16; Providence, Ap 10 p. 33; Ithaca, N 10 p. 30; N. Y. (P), N 10 p. 14; Phila., N 10 p. 22.
- Sings Vienna Otello, Jy p. 15; Salzburg Don Giovanni, Paris Fidelio, Jy p. 13; Salzburg Leonore (P), Ag p. 7; Salzburg Meistersinger, Fidelio (P), S p. 7; (Gr P) 23; Vienna Fidelio, O 10 p. 34; San Fran. Walkure (P), Tosca, D 10 p. 7.
- Records Lieder (P), Mar 25 p. 47; Sails for Europe (P), May 10 p. 39; To give Salzburg benefit in N. Y., O 10 p. 25; Writes novel and memoirs, O 25 p. 7.
- Leider, Frida—Sings London Parsifal, Je p. 5; Bayreuth Ring, S p. 10 (P p. 5).
- Leifels, Felix—in N. Y. Philh.-Sym. story (P), D 25 p. 7.
- Le Jazz Hot—Book by Panassie reviewed, F 25 p. 13.
- Lemay, Paul—(P) w Duluth forecast, F 10 p. 203.
- Lemnitz, Tiana—Sings London Meistersinger, Je p. 5; Covent Garden, Jy p. 14.
- Lerner Quartet—Paris recit., F 10 p. 202.
- Lent, Sylvia—Sol. Natl. Sym., Mar 25 p. 26; Sol. San Fran. Sym., May 10 p. 14; Baltimore recit., May 10 p. 32.
- Leonard, Myrtle—Sings Met. Op. Sunday conc., Ja 10 p. 27; Rigoletto, F 10 p. 149; Sol. Brooklyn choir, F 10 p. 194.
- Leopold, Ralph—Visits Cape Cod, Jy p. 21; resumes activities, O 12 p. 29; N. Y. recit., D 25 p. 25.
- Lepa, Wassili—(P) w Providence forecast, F 10 p. 165; Cond. Rhode Island State Sym., N 10 p. 32.
- Lerch, Louise—Sol. Bach Bethlehem Fest., (Gr P), Je p. 7; Sol. Dell, S p. 12; Returns to America (P), N 10 p. 35.
- Lert, Ernest—Joseph—Named stage director Curtis Inst. (P), Ap 10 p. 10.
- Lert, Richard—Cond. Los Angeles Fidelio, Je p. 27; Hollywood Bowl, Ag p. 23; Los Ang. Bartered Bride, S p. 21; San Fran. Op., N 25 p. 8.
- Leskaya, Anna—Sol. Schola Cantorum (P), F 25 p. 26; Sings Met. Op. Cavalleria (P), Je p. 12; Chic. Op.: Walkure, D 10 p. 6; D 25 p. 5; Trovatore, D 25 p. 23.
- Leslie, Grace—N. Y. recit., F 10 p. 208 (P p. 153).
- Lev, Ray—Sol. N. Y. Philh.-Sym. (P), Mar 10 p. 28; Lecture recit., F 10 p. 210.
- Levenson, Boris—Works played at N. Y. Forum-Lab., N 25 p. 18.
- Levey, Henry—Students activities, Mar 25 p. 54.
- Levey, James—Succeds de Kresz in Hart House Qt (Gr P), Mar 10 p. 10; (C), Ap 10; Sails for Europe, Je p. 21; (P), in London, O 10 p. 34; See also Hart House Quartet.
- Levine, Henry—N. Y. recit., N 25 p. 33.
- Levine, Julius—Fargo recit., O 25 p. 30.
- Levine, Marks—(P) w NBC Artists Service plans, F 10 p. 16; (P) w McArthur on ship, S p. 35.
- Levitzki, Mischa—Recit.: Denver, Mar 10 p. 32; St. Louis, Mar 10 p. 33; Columbus w Feuer-mann, Ap 10 p. 41; Detroit, May 10 p. 37; New Jersey, (P), O 10 p. 35; N. Y. (P), N 25 p. 14.
- Sol.: Kans. City Philh., Ja 10 p. 20; Minneap. Sym., Ap 25 p. 23; N. Y. Stadium, Ag p. 12; Dell, Ag p. 14; N. Y. Philh.-Sym., D 10 p. 10; Misses Detroit recit., Ap 25 p. 33; (Gr P), at Zimbalist fete, D 25 p. 35.
- Levman, Samuel—Benefit conc. for Palestine Orch. (Gr P), Je p. 27.
- Levy, Ellis—Resigns from St. Louis Sym., S p. 30.
- Levy, Ernst—Sings Paris Messiah, F 10 p. 202.
- Levy, Henriot—Joins Amer. Conserv. faculty, F 25 p. 18.
- Lewis, Earle R.—(Gr P), Ap 10 p. 4; Retained as Met. Op. treasurer, Je p. 3; Directs Buck Hill Follies (P), S p. 19.
- Lewisohn, Adolph—Speaks at opening N. Y. Stadium, Jy p. 6.
- Lex, Maja—in Berlin dance fete, S p. 34.
- Lhevinne, Josef—Recit.: N. Y. w Mrs. Lhevinne and Eide Noréna, Ja 10 p. 23; N. Y. Beethoven Assn., Mar 25 p. 45; Detroit, Mar 25 p. 51; Boulder, Col., w Mrs. Lhevinne, Ag p. 26; N. Y. w Mrs. Lhevinne (P), N 25 p. 14; Chicago, D 10 p. 21.
- Sol.: Chic. Sym., Ja 10 p. 4; Seattle Sym., F 25 p. 29; (P) w Volpe in Miami, Ap 25 p. 35; Added to Amer. Guild, S p. 10; Sol. Worcester Fest. (P), O 25 p. 5.
- Library of Congress—Mus. Div. gets Whittall instr. collect., Ja 10 p. 5; Gets rare scores, Mar 25 p. 29.
- Lichine, David—Ballet Russe gives his Le Pavillon (P); Dances Ballet Russe in N. Y. (P), N 10 p. 13.
- Liebling, Estelle—Students' activities: F 10 p. 220; Mar 25 p. 54; Jy p. 32; Ag p. 32.
- Liebling, Leonard—N. Y. Music Guild lecture-recitals: Ja 25 pp. 19, 28; F 10 pp. 198, 210; F 25 p. 25.
- Liederkrans Chorus—N. Y. conc., D 25 p. 33.
- Lief, Arthur—Cond. New School Chorus, Je p. 12.
- Lifschev, Samuel—Sol. Phila. Orch., Ja 25 p. 13.
- Lincoln Cathedral Choir—N. Y. conc., Ja 10 p. 28 (Gr P p. 35); To tour (Gr P), Ag p. 21.
- Lincoln, Neb.—Reviews: Mar 10 p. 27; Ap 10 p. 30; May 25 p. 25.
- Lincoln Symphony—Leo Kucinski, cond., F 10 p. 190; Final conc., Ap 10 p. 30; Matinee, Messiah perf., May 25 p. 25.
- Lindsay, George L.—Receives degree from Temple Univ., Jy p. 12.
- Lipkin, Arthur—(Gr P) with Robin Hood Dell forecasts, Ap 25 p. 13.
- List, Emanuel—Sings Met. Op.: Walkure, Ja 10 p. 6; Lohengrin, Ja 10 pp. 7, 27; Tristan, Tannhauser, Siegfried, Ja 25 p. 7; Tannhauser, Sunday conc., F 10 p. 137; Walkure, F 10 p. 149; Tristan, F 10 p. 214; Meistersinger, F 25 p. 14; Walkure, Rheingold, Siegfried, F 25 p. 27; Gotterdammerung, Meistersinger, Mar 10 p. 20; Walkure, Mar 10 p. 27; Fidelio, Mar 25 p. 11; Boston series, Ap 10 p. 16; Sunday conc.: Parsifal, Ap 10 p. 17; Parsifal, Ap 25 p. 19; Walkure (P), D 35 p. 3.
- Sol. G. M. Hour, Ap 10 p. 37; Sings Covent Garden, Je p. 5, Jy p. 14; (Gr P) in Vienna, O 10 p. 34; Sings San Fran. Op.: Tristan, N 10 p. 6; (P) N 25 p. 8; Walkure, D 10 p. 7; Chic. Op.: Walkure, D 10 p. 6; Lohengrin, D 25 p. 5.
- Recit.: Washington w Lehmann, F 25 p. 36; Washington, Mar 10 p. 33; N. Y. (P), Mar 25 p. 52.
- List, Eugene—Sol. N. Y. Philh.-Sym., (P), Ja season, F 10 p. 18.
- 10 p. 12; N. Y. recit., Ja 25 p. 19 (P p. 26); Los Ang. Philh., F 10 p. 202; St. Louis Sym., Mar 10 p. 29; Cleve. Orch., D 10 p. 20; N. Y. Philh.-Sym., D 10 p. 10.
- Liszt, Franz—Eisenstadt monument erected to (P), Ag p. 8.
- Little Boars Head, N. H.—Annual fest., Ag p. 21.
- Liviabella, Lino—Prem. II Vincitore in Berlin, S p. 34. Work perf. at Venice Fest. (P), O 25 p. 13.
- Livingston, Marjorie—Sings Chic. Op. Thais, N 10 p. 5.
- Ljungberg, Goeta—Guest San Carlo Op. in Indianapolis, Ja 10 p. 27; To sing Danzig Parsifal, Je p. 22; Sings Dell Tosca (P), Jy p. 6; Returns from Europe, O 25 p. 28; Sings Cincin. Tosca, D 25 p. 34.
- Lockhart, Lee M.—(P) w Mus. Ed. Conf. prog., Mar 25 p. 5.
- Lockwood, Norman—Prog. of his works given in Oberlin; Prem. Erie, Cleve. Orch., Ap 25 p. 6.
- Loesser, Arthur—Recits.: Cleveland w Rubinstein (P), Ap 25 p. 28; N. Y. (P), N 10 p. 26; Louisville, D 10 p. 29.
- Loewenthal, Eugene—Sings Cleve. Parsifal, Ap 25 p. 6; Sol. Dell, S p. 12.
- Lohr, Lenox R.—Succeds Aylesworth as pres. NBC, Ja 10 p. 25; (P) w NBC Artists Service plans, F 10 p. 16.
- London Madrigal Group—N. Y. conc., Ja 25 p. 19.
- London Philharmonic—Engaged for Norfolk-Norwich Fest., Je p. 5.
- London (Articles by Basil Maine)—Bax's Sixth Sym. introd. by Hart; Czech Philh. gives Hadley choral work; BBC conc., Ja 25 p. 22; Proms begin under Wood; Menuhin's recit.; Colles luncheon; Christmas music, F 25 p. 38; Tributes to late King; choral music; prem. Lambert's Summer's Last Will and Testament; Stravinsky's Oedipus (Ansermet); Hastings Fest., Mar 10 p. 34; Wood, Beecham, Cond., sym.; Hart gives Berlioz Requiem; Coates cond. Lady Macbeth, Ap 10 p. 11; Worker's Musical activity; BBC concs. end (Boulton), orch. on continental tour, May 25 p. 38; Review Covent Garden season, Je p. 5; Ballet Russe and Monte Carlo Ballet appear, Ag p. 19; Forecast of season, O 25 p. 15.
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- Longone, Paul—(P) w Chic. forecast, F 10 p. 138; (Gr P), May 25 p. 16; Signs new singers (P), Je p. 4; Dir. Chic. Op. (P), N 10 p. 3.
- Loraine, R. G.—In Mephisto's Musings, D 10 p. 9.
- Lorand, Edith—Concs. w Hungarian Orch.: Winnipeg, Ja 10 p. 31; Milwaukee, Ja 10 p. 20; Columbus, Ap 10 p. 41.
- Lord, Mrs. Henry C.—(P) w Columbus forecast, F 10 p. 192.
- Lorenz, Max—Sings Berlin Flying Dutchman (P), N 25 p. 7.
- Lortzing, Albert—His Hans Sachs given in Berlin, Ap 25 p. 5.
- Los Angeles—Review, Ja 25 p. 10; Forecast (P of scenes), F 10 pp. 160, 178, 181; Reviews: F 10 p. 202; F 25 p. 33; Mar 10 p. 10; Mar 25 p. 56; Ap 10 p. 20; Ap 25 p. 34; May 10 p. 26; Je p. 27; Jy p. 19; Ag p. 30; O 10 p. 20; O 25 p. 12; N 10 p. 18; N 25 p. 22; D 10 p. 18; D 25 p. 25.
- Los Angeles Philharmonic, Otto Klemperer, cond.—Monteux cond. farewell conc., Pop. conc. Svedofsky, Ja 25 p. 6; Schonberg prog., Ja 25 p. 10; List sol., Sziget sol., F 10 p. 202; Midsummer Night's Dream excerpts, First Royce Hall conc., F 25 p. 22; Lehmann sol., Mar 10 p. 10; Huberman sol., Saturday conc., Mar 25 p. 56; Univ. of C. L. A. conc., Ap 25 p. 34; Children's conc. (Schelling), Ap 25 p. 34; Feuermann sol., Ap 25 p. 34; Schnabel sol., Ap 10 p. 20; Final conc. May 10 p. 26; Broadcast (Rapee), Je p. 34; Accompanies Fidelio (Lert), Je p. 27; forecast of events, O 25 p. 12; Begins season, D 10 p. 4; New Toch work, Pop. prog., D 25 p. 25.
- Lotus Club—in Mephisto's Musings, May 10 p. 9.
- Louisville—Review: Ja 25 p. 20; F 10 p. 187; May 25 p. 34; N 10 p. 20; D 10 p. 8; D 25 p. 22.
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- Morelli, Carlo—Sings Met. Op., Boheme (debut), Jan 10 p. 14 (P p. 60); Sunday conc., Ja 10 p. 27; Lucia, Ja 25 p. 7; Sunday conc., Ja 25 p. 25; Boheme, F 10 p. 94, F 25 p. 14; Sunday conc., F 25 p. 32; Boheme, Rigoletto, Mar 10 p. 20; Boheme, Mar 25 p. 43; Sunday conc., Mar 25 p. 53; Schicci, Ap 10 p. 17; Spring season: Lucia, Carmen, Rigoletto, May 25 p. 13; Aida, Pagliacci, Je pp. 11, 12; Singa Atlanta Op., May 10 p. 37; Singa Chic. Op. Faust, D 10 p. 6; Samson D 25 p. 5; Pagliacci, Trovatore, D 25 p. 23; Singa San Fran. Op.: (P), N 10 p. 6; La Forza, Trovatore, D 10 p. 7; Sol. G. M. Hour, May 25 p. 33; Singa Phila. Tosca, Jy p. 6; N. Y. Stadium Op., Ag p. 12; (Gr P) at Holyoke, Mass., O 25 p. 35; Singa w three op. companies, N 10 p. 25.
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Papi, Gennaro—Cond. Met. Op.: Boheme, Ja 10 p. 14; Tosca (in Phila.), Ja 10 p. 11; Lucia, Ja 25 p. 7; Schicchi, Boheme, F 10 p. 94; Tosca, F 10 p. 214; Pagliacci, Boheme, Schicchi, F 25 p. 14; Trovatore, F 25 p. 32; Boheme Pagliacci, Schicchi, Mar 10 p. 20; Trovatore, Mar 25 p. 34; Cavalleria, Pagliacci, Boheme, Mar 25 p. 43; Schicchi, Pagliacci, Trovatore, Ap 10 p. 17; Carmen Rigoletto, May 25 p. 13; Aida, Pagliacci, Butterfly, Je p. 11; Pagliacci, Traviata, Je p. 12; Cond. San Fran. Op.: N 25 p. 3; La Forza, Tosca, D 10 p. 7; (Gr P), Ap 10 p. 4; Cond. St. Louis Lucia, May 10 p. 13.
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Paris Opera—Damaged by Fire (P), O 10 p. 4.
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Pattison, Lee—N. Y. conc. w Maier and others, Ja 25 p. 28; Sol. Manhattan Str. Qt. in Providence, F 10 p. 216; Added to American Guild, S p. 10; Sol. Natl. Orch. Assoc. (P), Sol. WPA Bach Orch. (P), N 10 p. 10.
Patton, Fred—Sings Cincin. Tristan, F 10 p. 159; Sol. Chic. Sym., Ap 25 p. 15.
Paull, Jarna—Sings Met. Op., Cavalleria, Je p. 12.
Paumgarten, Bernhard—Prem. op., Rossini in Naples, Zurich May 10 p. 15.
Peabody Conservatory—New term begins, S p. 31; Awards scholarships, O 10 p. 28; Plans artist-recital series, O 10 p. 13; Lists artist course, O 25 p. 21.
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Pearce, Jan—Under Copley mgt., O 25 p. 29.
Pelletier, Wilfred—Cond. Met. Op., Sun. Conc. Ja 10 p. 27; Ja 25 p. 21; La Juive, Sun. Conc. Ja 25 p. 25; Sun. Conc. F 10 p. 137; La Juive, Sun. Conc. F 10 p. 149; La Juive, F 10 p. 214; Sun. Conc., F 25 p. 27; Sun. Conc., Pagliacci, Serenade, F 25 p. 32; Sun. Conc. Mar 10 pp. 20, 27; Mar 25 p. 53; Ap 10 p. 17; Bartered Bride, May 25 p. 13; Lucia, Je p. 11; Mus. Direc. L'Association des Concerts Symphonique de Montreal, Ja 10 p. 26; Receives degree from Univ. of Montreal, Mar 10 p. 16; Cond. Fest. in Montreal (Gr P), Jy p. 22; Returns from Europe (P), O 25 p. 35.
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Pendleton, Edmund J.—Rev. Prem. Silver's Op. Ninety-three in Paris, F 25 p. 5; Paris Review, Ap 10 p. 7; D 25 p. 11; See also Paris.
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People's Symphony, Fabien Sevitzyk, Cond.—Gives first Boston conc., F 25 p. 23; Goldman guest cond., Waters, Mar 25 p. 55; Gautier Sol., Ap 25 p. 28; Sevitzyk Resigns, Je p. 5; Resume of Amer. works perf. (P), Jy p. 20.
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Peoria Symphony—Annual conc. Plowe cond., May 25 p. 29.
Perkins, Gloria—N. Y. Recit. (P), O 25 p. 14.
Perli, Lisa—Sol. London Prom conc., S p. 10; Sings Berlin State Ap., N 25 p. 7.
Pernet, André—Sings prem. Enesco's Oedipus in Paris (P), Ap 10 p. 7.
Perras, Margherita—Covent Garden Op. debut, Je p. 5.
Persinger, Louis—N. Y. recit. w Kerr, Ap 10 p. 32; To hold classes at Peabody Cons. (P), D 10 p. 27.
Pescht, Rudolf—Dances in Jooss Ballet prem. Prodigal Son in N. Y., O 25 p. 8.
Petina, Irra—Sings Met. Op. Lakmé, Ja 10 p. 14; Gotterdammerung, J 25 p. 25; Sun. Conc. Lakmé, F 10 p. 149; Butterfly, F 25 p. 27; Sun. Conc., Mar 10 p. 27; Cavalleria, Mar 25 p. 43; Faust, Sun. Conc. Mar 25 p. 53.
Sol. Natl. Sym. in Baltimore, Ja 25 p. 17; Engaged for Buenos Aires Op. (P), Ap 25 p. 22; Debut Buenos Aires Op. (P), N 10 p. 27.
Petrassi, Geofredo—Tre Lirische given at Venice Fest. (P), O 25 p. 13.
Petri, Egon—Wash. F 10 p. 152; N. Y. recit. F 25 p. 31 (P p. 25); Sol. Natl. Sym., Mar 25 p. 26; N. Y. recit. w Zadora, Mar 25 p. 35; In Mephisto's Musings, F 25 p. 9.
Peyser, Herbert—In Mephisto's Musings, Jy p. 9.
Pfuhl, James Christian—Heads music dept. at Davidson College (P), Mar 25 p. 46.
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Musical, Music Teachers luncheon, Ja 25 p. 29; Italo-Amer. Philh., Bercova sol.; Music clubs meet, F 25 p. 15; Marjorie Tyne recit.; McCurdy conc., C. Cohn works heard; Iturbi and Anderson recit., Mar 10 p. 23; Met. Op. Carmen, Aida, Tristan; Matinee Musical Cl. Gives Così fan Tutti, La Serva Padrona, Mar 25 p. 49; Jooss Ballet, Curtis recit., Bori and Hofmann recit. Ap 10 p. 34; Stringart Qt., Civic Sym. conc., WPA activities, Bailly, Robinor, Resnikoff conc., recitals, May 10 pp. 25, 26; Weiss, Hrenoff, Martiner, Van Allen recit., Curtis Inst. Graduation recit., Zeckwer-Hahn Academy faculty conc., May 25 p. 29; Two choirs give Bach Mass, Fortnightly Cl. conc. Pro arte Qt., Curtis Inst. prog., WPA chamber conc., May 25 p. 31.
Philadelphia Academy of Music—Establishes Peter Ibbetson scholarship, O 25 p. 33.
Philadelphia Ballet—Gives Daphnis et Chloe, Ap 10 p. 25; At N. Y. Stadium, Ag p. 12; At Robin Hood Dell, Ag p. 3; S p. 12.
Philadelphia Chamber Orchestra and Composers Laboratory—Freed and Salzedo cond., Ap 25 p. 21.
Philadelphia Chamber String Simfonietta, Fabien Sevitzyk cond.—Prem. Bach-Kramer work, Amer. prem. Krein's Hebrew Sketches, Ja 25 p. 13; Ends season Ap 25 p. 21; Aided by Benefit, Jy p. 31.
Philadelphia Conservatory of Music—Lists open scholarship, May 25 p. 37; Gives summer courses, graduates Nine, Jy p. 31; To open 60th seas. S p. 33; Begins 60th seas., O 10 p. 33.
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Philadelphia Musical Fund Society—Holds Annual Banquet, May 25 p. 14.
Philadelphia Music Teachers Association—Meets in Phila. D 25 p. 32.
Philadelphia Orchestra, Leopold Stokowski cond.—Stokowski retires, succeeded by Ormandy, Ja 10 p. 3; Prince Igor (Smallens) Ja 10 p. 11; In Wash. (Smallens), Ja 10 p. 13; In Baltimore (Smallens), Ja 10 p. 29; Rachmaninoff sol. (Stokowski), Ja 10 p. 34; Plays Macdonald's 3rd Sym., Ja 25 p. 3; Bach-Wagner conc. Youth conc., Ja 25 p. 13; Prem. Poulenc's Concerto w Behrend, Kelterine sol., Ja 25 p. 13; In N. Y. Rachmaninoff sol., N. Y. prem. Shostakovich Prelude in E Flat Minor trans. by Stokowski (Stokowski), J 25 p. 34; In N. Y. (Beecham), F 10 p. 214; In Mephisto's Musings, F 25 p. 9; Cond. by Reimer; Jepson sol. (Beecham); Gershwin sol. (Smallens); Molinari cond., F 25 p. 15; In N. Y., Kelterine sol. (Molinari), F 25 p. 36; Kelterine sol. Amer. prem. Pizzetti Concerto (Molinari); Gives Roi David (Reimer), Mar 10 p. 11; Molinari and Reimer cond., Mar 10 p. 11; Gives N. Y. prem. Kitezh (Smallens), Mar 25 p. 7; In N. Y., Echaniz sol.; prem. Goossens's Intermezzo from Don Juan, N. Y. prem. White's Miniatures (Iturbi), Mar 25 p. 48; Prem. Harris Prelude and Fugue (Janssen); Echaniz sol. (Iturbi), Mar 25 p. 49; Iturbi cond. and sol.; Chavez, O'Connell, Caston cond.; Milstein sol., Ap 10 p. 9; In Baltimore (Iturbi), Ap 10 p. 15; Begins coast to coast tour (Gr P), Ap 25 pp. 3, 10; In Boston, Ap 25 p. 6; To hold Scholarship auditions on tour, Ap 25 p. 6; In Wash., Ap 25 p. 11; Ends subscription series (Stokowski), Ap 25 p. 13; In N. Y., Ap 25 p. 15; In Baltimore, Ap 25 p. 21; In N. Y., Ap 25 p. 29; In Los Ang., May 10 p. 26; In Atlanta, May 10 p. 37; At Ann Arbor Fest., May 25 pp. 3, 5; At Madison Square Garden, N. Y., May 25 pp. 3, 18; In San Fran., Omaha, Minneap., May 25 p. 18; In Toronto, Dallas, May 25 p. 36; At Bethlehem Bach Fest., Je p. 7; In St. Louis, Je p. 13; Benef. conc., Bampton, Thibault Sol., Je p. 14; Begins tour at Hartford, Je p. 23; In Denver, Je p. 30; Forecast of seas. plans, S p. 12, O 10 p. 23; Begins season, Kreisler sol. (Ormandy), O 25 p. 3; In N. Y., Kreisler sol. (Ormandy), O 25 p. 4; In Wash., N 10 p. 4; In Baltimore N 10 p. 20; In Phila. (Ormandy), N 10 p. 27; Plans second RCA tour, N 25 p. 4; To play at Westchester Fest., N 25 p. 4; In N. Y. (Stokowski), N 25 p. 10; Prem. Rachmaninoff's 3rd Sym. (Stokowski), N 25 p. 15; Conc. (Ormandy), N 25 p. 30; In Wash. (Ormandy), D 25 p. 13; Melchior sol.; Elman sol. (Ormandy), D 25 p. 27; In Baltimore, Elman sol. (Ormandy), D 25 p. 29.
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Philadelphia Settlement School—Holds Annual Meeting, F 25 p. 34.
Philadelphia WPA—Orchestras Active, Je p. 15; Civic Sym. conc., Ag p. 14, 30; Gala conc., O 10 p. 31; N 10 p. 33.
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Philharmonic-Symphony Chamber Orchestra, Hans Lange, cond.—N. Y. benefit conc. for Bennington Coll., Ja 25 p. 12; F 25 p. 12; Mar 10 p. 28; N 25 pp. 10, 21; D 25 p. 10; Special Phila. conc., D 10 p. 11.
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Phillips, Edna—(P) w baby, Ap 10 p. 2.
Phi Mu Gamma—Holds 3-day conv., Jy p. 34.
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Piastro, Mischel—Sol. Beethoven Assn., N. Y., F 25 p. 28; Sol. N. Y. Philh.-Sym. (P), Ap 25 p. 29; Sol. San Fran. Sym. in Gen. Motors conc. (P), Je p. 34; Sol. Natl. Orch. Assn., N. Y., N 25 p. 21; Sol. Toronto Sym., N 25 p. 23.
Piatigorsky, Gregor—Sol. N. Y. Philh.-Sym. (P), F 25 p. 12; Cleveland recit., F 25 p. 18; N. Y. recit., Mar 25 p. 42; Sol. Detroit Sym., Mar 25 p. 51; Sol. Chic. Sym. Ap 10 p. 10; New Orleans recit., Ap 10 p. 33; Columbus recit. w Bampton, Ap 10 p. 41; (P) playing cello like violin, Ap 10 p. 43; Paris recit., Jy p. 13; (P) w Zweig, Ag p. 2; To play with 8 orch., O 25 p. 30; Sol. Los Ang. Philh., D 10 p. 4; Honolulu recit., D 10 p. 22.
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Picco, Millo—Sings Met. Op. Pagliacci, F 25 p. 32.
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San Francisco Symphony—Pierre Montoux cond.—Begins seas., Ja 25 p. 8; Szegedi Stueckgold, Lhevinne sol., F 10 p. 213; Klempner, guest cond., Iturbide sol.; Bruckner Mass w. Municipal Chor. (Leschke), F 25 p. 34; Montoux returns, Heifetz, Lehmann sol.; Hertz guest cond., Mar 25 p. 7; Blüder, Van den Berg, Huberman, Brailowsky, Feuermann sol., Ap 10 p. 20; Montoux re-engaged, Spaulding, Lent, Elman, sol., in final conc.; Schelling cond., May 10 p. 14; Special conc., Wilson cond., his 1st sym., May 10 p. 32; Cond. by Rapee in G. M. broadcast, Ponselle, Piastrini sol., Je p. 34; Ends seas., Je p. 3; Ansermet, Van den Berg cond., Bonelli sol., Boossens cond., Ag p. 23; Plans Golden Jubilee, N 25 p. 13. San José Opera Assn.—Gives Mikado, F 10 p. 182. Sanger, Eli—(P) w. Dallas forecast, F 10 p. 205. Sanromá, Jesús Mariá—Conc. w. Boston String Qt., Ja 25 p. 8; Portland, Me., recit., Mar 10 p. 16; Sol. Boston Sym., May 10 p. 22. Santolucio, Arneia Pouti—Plays Casella work at Venice Fest. (P), O 25 p. 13. Sanzogni, Nino—Cond. at Venice Fest. (P), O 25 p. 13. Sargeant, Winthrop—Appointed critic N. Y. American, O 10 p. 13. Sargent, Malcolm—Cond. at Covent Garden, Jy p. 14. Sarita—N. Y. recit., Mar 10 p. 19. Sarrica, Mariana—N. Y. recit. debut, Ap 25 p. 22. Sarnoff, David—(Gr P) at Zimbalist fete, D 25 p. 36. Saroya, Bianca—Sings San Carlo Op. Aida at Jones Beach, Jy p. 10. Sarti—(Gr P) in Italy, O 25 p. 35. Saunders, Edna W.—(P) w. Houston forecast, F 10 p. 217. Sayao, Bidu—N. Y. recit. debut, Ja 10 p. 30; Sings Lakme in Wash. w. Natl. Op. Co., F 10 p. 152; Sol. N. Y. Philh.-Sym., Ap 25 p. 12; (P) w. Hampton, May 10 p. 39; Engaged for Met. Op., Jy p. 4; (P) on way to S. Amer., Ag p. 2; To sing at Met. Op. (P), O 10 p. 5. Scanlon, Walter A.—(Gr P) at Buck Hill Falls, S p. 19. Schachter, Sidney—N. Y. recit., May 10 p. 22. Schaefer, Ferdinand—(P) w. Indianapolis forecast, F 10 p. 175; Cond. Indianapolis Sym., (P), N 10 p. 23; (see also Indianapolis Sym.). Schaefer, Myron—To teach at Western Reserve, O 25 p. 33. Schaffmeister, Helen—N. Y. recit., Ja 10 p. 22. Schang, Frederick C.—(P) w. Met. Music Bureau and C.C.C. plans, F 10 p. 18. Schelling, Ernest—(Gr P) Mrs. Spaulding, Mrs. Heifetz, Flagler, Ja 10 p. 35; (Gr P) at Astor Fete, Ja 25 p. 4; Wash. recit. w. Music Art Qt., F 10 p. 152; (P) w. Baltimore forecast, F 10 p. 171; Sol. Baltimore Sym., Mar 10 p. 33; (Gr P) Swarthout and children, Mar 25 p. 17; (P) w. article on Oxford Piano Course, Mar 25 p. 20; Re-engaged for N. Y. Philh.-Sym. Children Conc., Ap 10 p. 3; Cond. Amer. works in Baltimore (P), Ap 10 p. 15; Awards prizes at N. Y. Children's Conc. (Gr P), Ap 25 p. 4; Cond. Los Angeles Philh., Ap 25 p. 34; Cond. San Fran. Sym., May 10 p. 14; Sol. cond., Chic. Sym. (P), Dec 10 p. 13; In article, History of N. Y. Philh.-Sym., (P), D 25 p. 7; (see also N. Y. Philh.-Sym., Baltimore Sym.). Schenker, Heinrich—Article by Plettner, his contribution to theory (P), F 10 pp. 14, 136. Schenectady—Forecast, F 10 p. 219. Scherchen, Herman—Cond. Brussels Philh. (P.), Ja 25 p. 6. Schiff, Paul—(P) w. de Valmalite plans, F 10 p. 76. Schipa, Tito—Sails for Europe (P), Ja 10 p. 29; (Gr P) aboard ship Ja 25 p. 35; Sings at Scala, F 10 p. 197; Sings Werther in Rome, Ap 10 p. 21; In Mephisto's Musings, Ap 25 p. 9; Chic. recit., Je p. 21; Sol. Magic Key Hour, Jy p. 29; Sails for Europe, Jy p. 12; (Gr P), Ag p. 2; Arrives in America, O 25 p. 31; Sol. Natl. Sym., N 10 p. 4; Sings Chic. Op. Martha (P), N 10 p. 5; Chic. Op. N 25 p. 6; Sol. Brooklyn Juvenile Sym., N 25 p. 18; Sings Chic. Op., Barber of Seville, D 10 p. 6; L'Elisir d'Amore, D 10 p. 6; Sails for Europe, D 25 p. 20. Schirmer, Mrs. Martha B.—Memorial tablet unveiled, Je p. 14. Schirp, William—Sings Norma, Berlin Op., Ap 25 p. 5. Schlaife, Otto—Glenridge recit., w. Riette, D 10 p. 33. Schmitt, Elvin—N. Y. recit., F 25 p. 31; O 25 p. 29. Schmitz, E. Robert—Seattle recit., Ja 10 p. 26; sol. Cincin. sym., F 25 p. 22; Buffalo conc. w. Roth Qt., Mar 10 p. 18; To give piano course in N. Y., Je p. 32; w. Brown in Beethoven Recital Series (P), N 10 p. 26; N 25 p. 26. Schnabel, Artur—Vienna recit., Ja 25 p. 5; N. Y., F 10 p. 126 (P p. 124); F 10 p. 174; F 10 p. 208; Brooklyn w. Huberman, F 25 p. 13; Clev. F 25 p. 18; N. Y. F 25 p. 19; N. Y. w. Huberman, Feuermann, F 25 p. 19; N. Y. F 25 pp. 31, 37; Mar 10 p. 21; Wash. Mar 10 p. 33; Chic. w. Huberman, Mar 25 p. 39; New Haven, Mar 25 p. 41; Detroit, Mar 25 p. 51; San Fran., Ap 10 p. 36; Cincin. w. Huberman, Ap 25 p. 10; N. Y. w. Huberman, Ap 25 p. 14; Columb., May 10 p. 35; Sol. Pitts. Sym., F 25 p. 34; Los Ang., Philh., Ap 10 p. 20; Kans. City Philh., Ap 10 p. 34; Boston Sym., Ap 25 p. 6; Edits Edition of Beethoven Sonatas, reviewed, Ja 25 p. 15; In Mephisto's Musings, F 25 p. 9; (Gr P) on tennis court, Mar 25 p. 17. Schnitzer, Germaine—(Gr P) at Zimbalist fete, D 25 p. 35. Schoeck, Othmar—Works given at Switz. Fest., N 25 p. 11. Schoene, Lotte—Sings w. Salzberg troupe in Paris, Don Giovanni, Fidelio, Jy p. 13. Schofield, Edgar—Students active, F 10 p. 220; Mar 10 p. 32; To teach in Utah for summer (P), May 10 p. 36; Re-elected Pres. N. Y. Sing. Teachers Assn., Je p. 10; Pupils active, Je p. 32; (P) w. Mrs. Schofield in Cal., S p. 33; Pupils engaged, O 10 p. 33. Schola Cantorum—Hug koss cond.—N. Y. conc., Ja 10 p. 28; N. Y. prem. Stravinsky's Persephone, F 25 p. 26; Beethoven Ninth w. N. Y. Philh.-Sym., Mar 25 p. 16; Plans, O 10 p. 13. Scholes, Percy A.—Book reviewed, F 10 p. 221. Schönberg, Arnold—Completes score of Berg's Lulu, Jy p. 16; Suite given in Basle, Switz., N 25 p. 11. School for Vocal Scholars, Haverford, Pa.—Prepares pupils for television, Je p. 32; To open seas., May 25 p. 35; Sponsors vocal, piano prog., Jy p. 31; Opens seas., Ag p. 31. Schoop, Trudi—Begins 10-day engagement in N. Y. (P), Ja 10 p. 15; In Baltimore, Ja 25 p. 17; (Gr P) Ballet and Schoop in illus. feature, F 10 p. 133; in Brooklyn, F 10 p. 194; Chic., F 10 p. 212; Clev., F 10 p. 218; Los Ang., F 25 p. 33; San Fran., F 24 p. 34; Yale Puppeteers make puppet in likeness (P), F 25 p. 37; (P) on tour, Mar 25 p. 17; In Toronto, Mar 25 p. 42; Detroit, Mar 25 p. 51; Portland, O., Ap 10 p. 15. Schorr, Friedrich—Sings Met. Op. Waukure, Ja 10 p. 6; Lohengrin, Ja 10 p. 7; Tannhauser, Ja 10 p. 27; Tristan, Tannhauser, Ja 25 p. 7; Gotterdammerung, Ja 25 p. 25; Waukure, F 10 p. 149; Gotterdammerung, F 10 p. 214; Meistersinger, F 25 p. 14; Siegfried, Rheingold, F 25 p. 27; Tannhauser, Gotterdammerung, Mar 10 p. 20; Siegfried, Mar 25 p. 34; Tannhauser, Mar 25 p. 43; Sund. conc., Mar 25 p. 53; Gotterdammerung, Parsifal, Ap 10 p. 17; Waukure, D 25 p. 3. Sings San Fran. Tristan, N 10 pp. 6, 8; Rheingold, Waukure, D 10 p. 7; Chic. Op. Waukure, D 25 p. 5; In Mephisto's Musings, D 25 p. 9. Schubert Choir (Jordan)—Toronto conc., Ap 25 p. 21. Schubert, Heinz—Verkuendigung given at Weimar Fest., Jy p. 17. Schubert Memorial—Winners in Phila. recit., Mar 10 p. 11; Sponsors Young Artists Contest, w. Natl. Fed. of Mus. Clubs, Jy p. 17. Schuler, Johannes—App. mus. dir. at Essen, Jy p. 11; Cond. Berlin Op. Dutchman N 25 p. 7. Schultz, Cecilia—(P) Seattle forecast, F 10 p. 185. Schultze, Adolph—N. Y. conc. w. N. Y. String Qt., Ja 25 p. 28. Schütz, Dr. Helmut—Edits Wolf Songs in Vienna, O 25 p. 10. Schumann, Elisabeth—Decorated by France, Mar 10 p. 16; Sings Salzburg Figaro, S p. 23. Schumann, Henrietta—Montreal recit., Ja 10 p. 26. Schumann, Meta—(P) at Atlantic City, O 10 p. 35. Schumann, William—Works given at WPA Forum-Lab., N. Y., O 25 p. 10; N 25 p. 18. Schumann-Heink, Ernest—Ill in Los Angeles, May 10 p. 18; Celebrates 75th birthday (P), Jy p. 35; (Gr P) at Mu Phi Epsilon Meet in Oakland, Cal., Ag p. 21; Dies, review of career (illus), N 25 p. 5; In Mephisto's Musings, N 25 p. 9. Schuster, Joseph—Sol. Natl. Orch. Assn., Ja 10 p. 12; Benefit conc. for Palestine Sym. (Gr P), Je p. 27; N. Y. recit. (P), N 10 p. 21; Sol. Gordon Qt., N. Y., D 25 p. 26. Schuricht, Carl—Cond. 3-day fest. of Dutch music in Wiesbaden, Je p. 10. Schutzendorf, Gustave—Forms School for Wagnerian Art, O 25 p. 20. Sciarretti, Alberto—Cond. Brooklyn Juvenile Sym., N 25 p. 18. Scott, Mrs. Carlyle—(P) w. Minn. forecast, F 10 p. 163. Scott, Clement—In Mephisto's Musings, Ja 25 p. 9. Scott, Cyril—New work given at Norfolk and Norwich Fest. (P), O 25 p. 7. Scotti, Antonio—Dies, Review of career by O. Thompson (illus), Mar 10 pp. 6, 7. Scribner, Charles—Acquires Mozart manuscr., Jy p. 10. Seadler, Silas—In Mephisto's Musings, S p. 9. See, Arthur M.—(P), w. Rochester forecast, F 10 p. 179. Search, Frederick Preston—San Fran. WPA Orch. plays 'cello concerto, Ap 10 p. 12; Cond. Amer. Rhaps., San Fran., Je p. 31; Prem. Dream of McKorkle, San Fran., S p. 30; Cond. WPA Orch., San Fran., O 25 p. 32. Searle, Kempton—N. Y. recit. debut, Ap 25 p. 22. Seattle—Forecast, F 10 p. 185; Review, Ja 10 p. 26; F 25 p. 29; Mar 25 p. 44; Ap 25 p. 33; May 25 p. 31; Jy p. 18; Ag p. 26; S p. 26; O 10 p. 21; O 25 p. 17. Seattle Symphony, Basil Cameron cond.—In Boise, Ida., Ja 10 p. 11; Amer. prem. Bedford's Hamadryad; Martinelli, sol., Werner, Wells Dancers, sol., Ja 25 p. 10; Conc. w. U. of Wash. Chorus, F 25 p. 29; Begins seas., D 25 p. 25. Seaverns, Charles F. T.—(P) w. Hartford forecast, F 10 p. 177. Segovia, Andres—Recit.: N. Y., F 10 p. 172, (P p. 153); Brooklyn, F 25 p. 13; N. Y., F 25 p. 25; Wash., F 25 p. 36; Chicago, Mar 25 p. 29. Seidel, Tosca—Sol. N. Y. Wom. Sym. (P), F 25 p. 12; N. Y. recit., Mar 10 p. 21; Sails for Copenhagen, O 25 p. 25. Seidl, Anton—In history of N. Y. Philh.-Sym., (P), D 25 p. 7. Seldte, Franz—In Mephisto's Musings, F 25 p. 9. Self, Mrs. G. Harvey—Heads Rubinstein Club, N. Y., (P), N 25 p. 27. Semblich, Marcella—In Mephisto's Musings, Jy p. 9; Portrait loaned to Met. Op. (P), D 25 p. 34. Sena, Surya—N. Y. recit. (P), F 10 p. 210; w. Devi in England, O 25 p. 31. Serafin, Tullio—Cond. op. novelties in Rome (P), Je p. 8. Serkin, Rudolf—Sol. Chic. Sym., F 25 p. 4; Baltimore recit., F 25 p. 33; Sol. N. Y. Philh.-Sym., F 25 p. 36 (P p. 30); Mar 10 p. 12; (P), D 25 p. 10. Serly, Tibor—Prog. of works in Phila., Ap 25 p. 34; Cond. Budapest Philh., S p. 8. Sevitzy, Fabien—(P), w. Boston forecast, F 10 p. 146; Cond. Phila. Chamb. String Simf. (P), Ap 25 p. 21; Cond. People's Sym. in prems. in Boston, Ap 25 p. 28; Resigns as cond. People's Sym., Je p. 5; In Mephisto's Musings, Ag p. 9; Cond. Little Boar's Head Fest., Ag p. 21; Cond. Hollywood Bowl (P), Ag p. 23; Retires as cond. of People's Sym. (P), Jy p. 20; To cond. Indianap. Sym., N 10 p. 23; Cond. Phila. Chamb. String Simf., N 25 p. 8; Indianapolis Sym. (P), N 25 p. 12; Decorated by Columbia, D 10 p. 16. Sevitzy Ensembles—Give Boston spring con., Ap 10 p. 10. Seymour, Alan—N. Y. recit., Mar 25 p. 35. Shanghai—Review, Mar 10 p. 34. Shankar, Gauri—In Berlin dance fete (P), S p. 34. Sharnova, Sonia—Sings Chic. Op., N 10, pp. 3, 5; N 25 p. 6; Waukure, D 25 p. 5; Chic. Recit., Ja 25 p. 23; To give course in stage technique, Ja 25 p. 31. Sharpe, L. G.—Plans for '36-'37, F 10 p. 78 (P p. 74). Shaw, Bernard—In Mephisto's Musings, Ja 10 p. 9. Shaw, W. Warren—Book reviewed, Je p. 25. Shawn, Ted, and Dancers—In Los Angeles, Ja 25 p. 10; San Fran., F 25 p. 34; Wash., Ap 10 p. 27; Brooklyn, Ap 10 p. 36. Shea, Aniceta—N. Y. recit. debut, Mar 10 p. 22, (P p. 21); N. Y. conc. w. Manhattan Qt., Mar 25 p. 46; Sol. Boston Sym., O 10 p. 13. Shepherd, Arthur—Completes work for League of Comp., O 10 p. 4. Sheridan, Frank—Sol. Beethoven Assn., N. Y., F 25 p. 28; N. Y. Recit., Mar 10 p. 22; Sol. N. Y. Philh.-Sym., D 25 p. 10; D 25 p. 10. Shields, T. Edgar—Organist at Bethlehem Bach Fest. (Gr P), Je p. 7. Shilkret, Nathaniel—In article on composers in Hollywood (P), N 10 p. 8. Shipman, Frederic—Plans conc. course in Winnipeg, F 10 p. 185. Shortall, Harrington—Prem. Choral Memorial at Westminster Fest., Je p. 6. Shostakovich, Dmitri—Prem. piano concerto, List w. N. Y. Philh.-Sym., Ja 10 p. 12; Suite, The Bolt, by Natl. Orch. Assn., Ja 10 p. 12; Prelude in E Flat Minor by Phila. Orch., Ja 25 p. 34; Union of Soviet composers criticizes music, F 25 p. 4; In Mephisto's Musings, F 25 p. 9; Amer. prem. The Golden Age, Clev. Orch., Ap 25 p. 6; Commissioned to write op. by U.S.S.R., Je p. 4. Shubov, Rachelle—N. Y. recit., May 10 p. 28. Shuk, Lajos—(P), w. Buffalo forecast, F 10 p. 164. Shurt, Berrian R.—(P), w. Utica forecast, F 10 p. 205. Shvets, Michael—Sings N. Y. prem. Kitezh, Mar 25 p. 7. Sibelius, Jean—Violin Conc., reviewed in Discs, Jy p. 25; Created Dr. Philosophy, N 10 p. 16. Sibelius, Judith—N. Y. recit., F 25 p. 22. Sidorsky, Ernest—N. Y. recit. (P), D 25 p. 31. Silbert, Rhea—Students active, May 25 p. 37. Siloti, Alexander—Sol. Juilliard Orch., Ap 10 p. 32; In Liszt prog. w. Elis. Philh. (P), N 25 p. 25. Silver, Charles—Prem., Opus 93 in Paris, F 25 p. 5. Simmons, Homer—Sol. Denver Civic Symp., Je p. 30. Simon, Dr. Heinrich—Begins lect. recit., Ap 10 p. 21; Ends seas., May 10 p. 37. Simon, Eric—(P), w. de Valmalite plans, F 10 p. 76; Returns to Amer., N 25 p. 11. Simon, Robert A.—Translates L'Heure Espagnole for Juilliard Sch., Mar 25 p. 32; In Mephisto's Musings, Je p. 9; Supplies text for Stoessel op., O 10 p. 4. Simonds, Bruce—So. New Haven Sym., D 25 p. 30. Simonds, Rosalind—Sol. New Haven Sym., D 25 p. 30. Sinding, Christian—Tribute by Kramer (P), Ja 10 p. 11. Singers' Club, Charles A. Baker, cond.—N. Y. conc., Ap 25 p. 22; D 25 p. 33. Sloan, Alfred P.—(P), w. Ponselle at Coast G. M. broadcast, Je p. 34. Singing Boys of America—Pittsburgh conc., Ja 10 p. 20. Sink, Charles A.—(P) w. Ann Arbor forecast, F 10 p. 180; (P) w. Mrs. Sink on ship, O 10 p. 15; (Gr P), in Mich., N 25 p. 35. Sinsheimer, Bernard—To teach in N. Y., S p. 28. Sittig, Fred V.—(P) at Seal Harbor, Me., O 10 p. 35. Sittig, Margaret—N. Y. recit. (P), Ja 10 p. 23; In Florida, Ap 10 p. 20; (P) at Seal Harbor, Me., O 10 p. 35; N. Y. recit. (P), D 25 p. 31. Sklarevski, Alexander—N. Y. recit., O 25 p. 14. Slenczynski, Ruth—Met. Op. conc., F 10 p. 137; Recit.: Paris, F 10 p. 202; Minneapolis, F 25 p. 8; Chic., F 25 p. 8; Toronto, F 25 p. 10; N. Y. (P), N 10 p. 14; Under Evans & Salter mgt. (P), F 10 p. 157; (P) in Paris, Ag p. 35. Slezak, Leo—In Mephisto's Musings, N 10 p. 9. Smallens, Alexander—Cond.: Amer. prem. Kitezh in Phila. w. Phila. Orch., Art of Russia, F 10 p. 3 (P p. 70); Op. in Baltimore, F 10 p. 201; Boris in Pittsburgh, F 10 p. 219; N. Y. prem. Kitezh, F 25 p. 7; Tosca at Dell (P), Jy p. 6; Cond. Dell orch., Jy p. 6; N. Y. Stadium, Jy p. 6; Stadium, Ag pp. 3, 12; Dell, pp. 3, 14; Hartford Fest., F 25 p. 3, 22; (P) w. wife, baby, Ap 10 p. 43. Smeterlin, Jan—Sol. Boston Sym., F 25 p. 38; Chic. Sym., D 25 p. 25; Recit.: Boston, Mar 10 p. 25; D 10 p. 12; N. Y. (P), D 10 p. 26. Smith, Brooks—(P) w. Steele, Clovis, in Me., O 10 p. 35. Smith, David Stanley—(P) w. New Haven forecast, F 10 p. 193; Prem. work by New Haven Sym., Gordon, Sol. (P), Mar 25 p. 41; Cond. New Haven Orch. (P), O 25 p. 18. Smith, Gertrude Robinson—Pres. Berkshire fest., (Gr P), S p. 3. Smith, Harry B.—In Mephisto's Musings, Ja 25 p. 9. Smith, Herman F.—(C) Mar 25; Article on Natl. Mus. Ed. Conf. (Gr P), Mar 25 p. 3; Succeeded by Maddy as pres. Music. Ed. Natl. Conf., Mar 10 p. 3. Smith, Joseph—Cond. Philco Glee Club in Phila., Je p. 14. Snodgrass, Louise Harrison—Honored by Cincin. cl., D 10 p. 20. Snyder, Paul—N. Y. recit., N 25 p. 26. Society for the Publication of American Music—Chooses Porter, Robertson works, Je p. 31; To examine manuscr., O 10 p. 27. Södring, Christen—Managerial activities in Copenhagen (P), Ap p. 26. Sokoloff, Dr. Nikolai—Article on Gov't aid to music (Gr P), F 10 p. 8; (Gr P) w. Menuhins, May 10 p. 7; (Gr P), at first WPA conc. in Chic. by Illinois Sym., Je p. 20; Cond. Portland Sym. (P), Ag p. 13; Flies to Boston (P), S p. 35; Cond. WPA group in Phila., D 10 p. 11. Somigli, Franca—Sings Rome Op., Je p. 8; Engaged for Met. Op., S p. 3 (P p. 4); O 10 p. 5. Sotens, Robert—Budapest recit., Ap 25 p. 5. Soudant, Belle Julie—To teach at Juilliard, Mar 25 p. 51; Students active, May 10 p. 36. Southern California Assn.—To sponsor Hollywood Bowl conc., Ap 25 p. 7. Sowerby, Leo—Prem. String Qt., Roch. Amer. Mus. Fest., May 10 p. 11; (Gr P), May 10 p. 39; Sonata played at Westminster Fest., Je p. 6; Prem. Concerto, Boston Sym., D 25 p. 12. Spaeht, Sigmund—Book reviewed, F 10 p. 223. Spalding, Albert—Recit.: Chic., Ja 10 p. 13; Wash. w. Bauer, Ja 10 p. 13; Pittsburgh, Mar 10 p. 25; Ann Arbor, Ap 25 p. 30; Toronto, May 25 p. 36; Berlin, N 25 p. 7; N. Y. (P), D 10 p. 14. Sol. N. Y. Philh.-Sym., Ap 10 p. 14; San Fran. Sym., May 10 p. 14; N. Y. Stadium (P), Jy p. 3; Dell, Jy p. 6; Hollywood Bowl, Ag p. 23; Stadium, S p. 8; Dell, S p. 12; G. M. Orch. (P), O 10 p. 22 at Astor fete (Gr P), Ja 25 p. 4. (Gr P) at Astor fete, Ja 25 p. 4; In Mephisto's Musings, F 25 p. 9; (C), Je; (P) Ag p. 35; Sails for Europe, O 10 p. 28. Spalding, Mrs. Albert—(Gr P) w. Mrs. Heifetz, Schelling, Flagler, Ja 10 p. 35. Spencer, Eleanor—N. Y. recit., F 10 p. 124 (P p. 126); N. Y. recit., F 10 p. 198. Spicer, Earl—N. Y. Conc., Ap 25 p. 19. Spier, Harry R.—Cond. Plainfield Chorus (Gr P), Je p. 21. Spross, Charles Gilbert—Cantata given, May p. 31. Stabile, Mariano—Sings Salzburg Don Giovanni (P), Ag p. 7. Stadium Concerts—See N. Y. Philh.-Sym. Stadium Conc. Stassévitch, Paul—In N. Y. Conc. of League of Comp. (P), Ja 25 p. 28; Cond. Orch. in N. Y., Ap 10 p. 14; (P), N 10 p. 10. Statham, Dr. Heathcote—Prepares Norfolk, Norwich Fest. (P), O 25 p. 7. Steck, Anna—Under Judson mgt. (P), May 10 p. 30. Steel Pier Opera—Opens Seas., Jy p. 10; Resume: Ag p. 28; S p. 8. Steele, Eleanor—Recit. w. Clovis: Brussels, Ja 25 p. 6; Boston, F 10 p. 215; N. Y., F 25 p. 37 (P p. 26); San Fran., Ap 10 p. 36; Hartford, Mar 25 p. 46; Los Ang., Ap 25 p. 34; Returns from European tour (P), Ja 25 p. 20; On Western tour, Ap 25 p. 23; (P) in Maine, O 10 p. 35. Stefan, Dr. Paul—Book reviewed, F 10 p. 223; Writer of Wagner French letters, romances, F 10 p. 224; Vienna Natl. Library Photo Archives, Mar 10 p. 17; Educ. Music Cong. in Prague, May 25 p. 8; Opening Salzburg fest, Ag p. 7; Liszt Memorial in Eisenstadt, Ag p. 8; Salzburg activities, S p. 7; Biography of Walter (Illus.), S p. 15; Salzburg in retrospect, O 10 p. 25. Stein, Dr. Fritz—Cond. Berlin Chor. Soc. and Orch. in Berlin, S p. 34. Steinway, Mrs. Frederick—(P) w. Natl. Music League plans, F 10 p. 67. Stellman, Maxine—Sings Met. Spr. seas., Aida, Je p. 11; Worcester fest. (P), O 25 p. 5. Stengstack, John F.—Elected pres. Music Publ. Assoc., Jy p. 25. Stephen Foster Memorial Foundation—Founded in Wash., Ap 25 p. 8. Stephens, Percy Rector—To teach in Denver and St. Louis (P), Je p. 32; Holds St. Louis master class (Gr P), Jy p. 32. Sterkens, Joseph—Heads Royal Opera, Antwerp (P), F 25 p. 6. Stern, Isaac—San Fran. recit., Ap 10 p. 36. Stern, Jean—Sings prem. Reuter op. in Frankfurt (P), Jy p. 7. Stetzler, Bertha—Sings at German Op., N 25 p. 7. Stevens, Leith—(Gr P) at Buck Hill Falls, S p. 19. Stevens, Risé—Sol. Oratorio Soc. N. Y., Mar 25 p. 35; to sing in Prague, Egypt (P), N 10 p. 19. Stevenson, Margaret—Sings in Amer. prem. Toch op. (P), Jy p. 8. Stewart, Mary—N. Y. recit. debut, F 10 p. 172. Stewart, Reginald—Cond. Toronto Prom conc. (P), Jy p. 14. Stieber, Hans—Prem. Op., Eulenspiegel, Leipzig, F 25 p. 7. 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- Verhuyck-Coulon, Gaston—(P) w Brussels forecast, F 10 p. 89.
- Verona—Summer Op. opens, Ag p. 5.
- Vettori, Elda—Sings Met. Op. Sund. Conc., F 25 p. 32.
- Victor, Dorothy—N. Y. recit., Je p. 12.
- Vienna (Articles by Stefan)—Toscanini, Walter, Furtwangler, Weingartner cond. op., sym.; Mayr memorial, German Requiem (Toscanini); Mann cond. Sibelius fest., Ja 25 p. 5; Forecast, F 10 p. 84; Prem. Salmhofer's Dame in Traum; Lady Macbeth given in Pressburg; Volksoper gives operettas; Prem. Enlargement Natl. Library photo. archives, Mar 10 p. 17; Hubay's Anna Karenina staged; Furtwangler cond. Walkure; Saint-Saëns celebrat., Ap 10 p. 42.
- Vienna Saengerknaben—Conc.: Los Angeles, Ja 25 p. 10; Washing., F 10 p. 152; Boston, F 25 p. 23; Providence, Mar 10 p. 14; St. Louis, Mar 25 p. 56.
- Virginia Fed. Music Clubs—17th conv. at Harrisburg, Ap 25 p. 5.
- Virginia Music Teachers Assn.—17th Conv. at Harrisburg, Ap 25 p. 5.
- Voegeli, Henry E.—(P) w Chicago forecast, F 10 p. 138.
- Vogel, Vladimir—Prem. Ritmica Ostinata in London, S p. 10.
- Volker, Franz—Sings Bayreuth Lohengrin (P), S p. 5.
- Volpe, Arnold—(P) w Lhevinne in Miami, Ap 25 p. 35; Cond. N. Y. Stadium (P), Ag p. 12.
- von Arent, Benno—App. dir. stage design in Germany, F 10 p. 12; Mounts Graener work in Berlin, N 25 p. 7.
- Von Blomberg, Werner—In Mephisto's Musings, F 25 p. 9.
- von Hanneheim, Robert—Chamber work given in Basle, N 25 p. 11.
- von Kreisler, Alexander—(P) w Cincin. forecast, F 10 p. 176; Trains chor. for Cincin. Carmen, N 25 p. 6.
- von Laban, Rudolf—Directs Assn. German dancers at Olympics, (P), S p. 34.
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- von Weber, Karl Maria—Anniv. of birth marked (Illus.), D 25 p. 15.
- von Webern, Anton—On jury Barcelona fest. (Gr P), F 10 p. 119.
- Von Wymetal, Wilhelm—Stages Cincin. Carmen, N 25 p. 6.
- von Zallinger—Cond. Reich Theatre week in Munich, Je p. 19.
- Vosburgh, Carl J.—(P) w Cleveland forecast, F 10 p. 150.
- Votipka, Thelma—Sings Met. Op. Carmen, Ja 10 p. 5; Traviata, Ja 10 p. 14; Aida, Ja 25 p. 7; Schicchi, F 10 p. 94; Carmen, F 10 p. 137; F 25 p. 27; Aida, F 25 p. 27; Sund. Conc., F 25 p. 32; Mar 25 p. 53; Ap 10 p. 17; Pagliacci, Ap 10 p. 17; N. Y. Stadium Carmen, Ag p. 12.
- Vreeland, Jeannette—Sol. Oratorio Soc. N. Y., Ja 10 p. 23; Boston Sym., Ja 25 p. 20; May

10 p. 22; In St. Louis, May 10 p. 31; Ann Arbor Fest. (Gr P), May 25 pp. 3, 5.
Vyner, Louis—To cond. York Sym. (P), O 10 p. 30; Cond. York Sym., D 25 p. 23.

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Wagenaar, Bernard—Cond. his Divertimento, Natl. Sym. (P), Mar 25 p. 26.
Wagner, Charles L.—Plans for '36-'37 (P), F 10 p. 67; Artists to give Town Hall series, S p. 26.
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Wagner Society, Richard—Sponsors lecture series, O 10 p. 25.
Wagner, Siegfried—Barenheuter given in Lubbeck, Ap 25 p. 5.
Wagner, Wieland—Designs sets for S. Wagner's Barenheuter, Ap 25 p. 5.
Waldron, Marga—N. Y. recital, N 25 p. 31.
Waldteufel, Emil—Tablet erected in honor in Strasbourg, N 10 p. 17.
Walleck, Oskar—Stage mgr. opera Reich Theatre week, Je. p. 10; Restages operas in Munich, O 10 p. 7.
Wallenstein, Alfred—Sol. N. Y. Philh.-Sym. (P), Mar 25 p. 16; Sails for Europe, Ag p. 13; Cond. Great Lakes Sym. (P), S p. 27.
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Warwick, Arthur—(P), at Brookfield, Conn., O 10 p. 35.
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Washington Organist's Guild—Elects officers, O 25 p. 18.
Washington—Forecast (P of scenes), F 10 pp. 162, 190; Review, Natl. Sym., Phila. Orch. heard, Ja 10 p. 13; F 10 p. 152; Review, F 10 p. 207; F 25 p. 36; Mar 10 p. 33; Mar 25 p. 26; Ap 10 p. 27; Ap 25 pp. 11, 16; (P) audience at Watergate Conc., Ag p. 4; Watergate Conc., S p. 19; Review, O 25 p. 30; N 10 p. 33; N 25 p. 29; D 10 pp. 4, 25.
Washington Square Chorus, Orch.—Amer. Prem. Purcell's Dances, Ap 25 p. 19.
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grin, Juive, D 25 p. 5.
Weber, Ludwig—Sings Covent Garden Op. Meistersinger, Je p. 5; Munich Op. Barbier von Bagdad (P), Je p. 10; Covent Garden Ring, Je p. 14.
Webster, Beveridge—Montreal recit., Ja 10 p. 26; Sol. Boston Sym., Ja 25 p. 8; N. Y. Recit., F 10 p. 172 (P p. 153); Arrives on Champlain (P), Ag p. 2; Sol. N. Y. Philh.-Sym. Pension Conc., D 10 p. 10.
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Westminster Choir, John Finley Williamson, Cond.—Conc. w Miami Sym., Mar 10 p. 10; In St. Louis, Mar 25 p. 56; Phila., Ap 25 p. 20; Sings Talbot fest., Je p. 6; Phila. Conc. Je p. 14; N 10 p. 22; Announces annual fete, S p. 17.
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Wolff, Albert—Cond. Padeloup Orch. in new works in Paris, D 25 p. 11.
Wolf, Daniel—Writes song, Ap 25 p. 19.
Wolf, Hugo—Corregidor revived in Berlin, Je p. 15; Songs discovered in Vienna (P), O 25 p. 10.
Wolfe, James—Sings Met. Op. Mignon, Ja 25 p. 21; Sund. Conc., Tristan, F 25 p. 32; Pagliacci, Ap 10 p. 17.
Wolff, Ernst, Victor—N. Y. recit. (P), N 10 p. 21; Sol. w Gordon Qt., in N. Y., D 25 p. 26.
Wolff, Fritz—Sings Bayreuth Rheingold, S p. 10 (P p. 5).
Wolfsohn, Wolfe—In benefit conc. for Palestine Symp. (Gr P), Je p. 27; See also Stradivarius Quartet.
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Wood, Sir Henry—Prem. Bach-Wood Toccata and Fugue, N. Y. Philh.-Sym., F 25 p. 36; Cond. London Proms (P), F 25 p. 38; Cond. BBC Orch. Ap p. 11; London Proms (P), S p. 10; Rachmaninoff fest. in Manchester, Eng., O 10 p. 13; Engaged as cond. for Sheffield fest., N 10 p. 34.
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Begins seas., F 10 p. 142; Conc. Ap 10 p. 27.
Workmen's Circle Chorus, Lazar Weiner, Cond.—N. Y. conc., Ap 10 p. 24.
Worthington, Floyd—Sol. Scarsdale conc., Ap 25 p. 33.
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WPA Federal Music Project—Employs hundreds in Phila., F 10 p. 197; Re-organized in N. Y., F 10 p. 218; Review of N. Y. activities, F 25 p. 34; Forecast six-day fest. of native works, Ap 25 p. 32; Plans N. Y. op. series, O 25 p. 27.
Wright, Alma K.—Writes music for play in Cincin. (P), Ag p. 30; Returns from mid-West tour, D 25 p. 21.
Wright, Anna—Articles by, see Rome, Milan and Genoa; Reviews Venice fest., O 25 p. 13.
Wright, Cobina—N. Y. recit., N 25 p. 26.
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Yaddo Corporation—Forms Institute of Arts in Theatre, Mar 10 p. 17; Sponsors chamber music conc., S p. 20; Gives conc. at Saratoga, O 25 p. 8.
Yaffee, Samuel—Sol. New Haven Sym., D 25 p. 20.
Yakovlev Ballet—In Phila. Orch. Igor, Ja 10 p. 11.
Yakovleva Maria—Ballet Russe in Detroit prem. Dybbuk, May 10 pp. 3, 8.
Yale Glee Club—Opens tour in Paris, Je p. 26.
Yale Puppeteers—Make likeness of Schoop F 25 p. 37.
Yeiser, Frederick—Succeeds Leighton as critic on Cincinnati Enquirer (P), F 25 p. 22.
Yon, Pietro—Triumph of St. Patrick in Chic., Mar 25 p. 22; Students active, Ap 10 p. 35; Triumph given in N. Y. (P), May 25 p. 23; N. Y. recit., Je p. 32; Seattle, Ag p. 26; Re-opens studio, O 25 p. 33; N. Y. recit. (P), N 10 p. 14; Phila., D 10 p. 11.
Young, Victor—Arizona given by Phila. Orch. in N. Y., D 10 p. 10; in Phila., D 10 p. 11.
Young Artists Group—To tour Amer., O 10 p. 32.

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Zachara, Franciszek—N. Y. recit., Ja 25 p. 19.
Zador, Eugene—Opera given in Budapest, Ap 25 p. 5.
Zadora, Michael—N. Y. recit. (P), Mar 25 p. 35; N 10 p. 14; Gives lectures, D 25 p. 23.
Zahn, Anita and Co.—Presents dance drama, May 10 p. 36.
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Zelzer, Harry—(P) w Chic. forecast, F 10 p. 139.
Zenatello, Giovanni—Coaches Martini in film (P), O 25 p. 11.
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Ziegler, Edward—Retained as asst. mgr. Met. Op., Je p. 3; (P) at Met. rehearsal, D 25 p. 2.
Ziegler, Oscar—N. Y. recit., May 10 p. 28.
Zika, Richard—Wins composition prize (P), Ap 10 p. 12.
Zimbalist, Efrem—N. Y. recit., F 25 p. 37 (P p. 31); Sol. Natl. Sym., Mar 10 p. 33; Cond. Chic. Sym. prem. Amer. Rhapsody, Mar 25 p. 40; Sol. Pittsburgh Sym., Ap 10 p. 21; At Ann Arbor fest. (Gr P p. 5), May 25 pp. 3, 5; Stadium (P), S p. 8; Dell, S p. 12; Vienna recit., D 10 p. 19; 25th anniv. conc. in N. Y. (P), D 25 p. 14; Feted on anniv., D 25 p. 34; (Gr P) at anniv. fete, D 25 p. 35.
Zurich—Revival of Monteverdi's Orfeo; Prem. Burkhardt's Vision, Mar 25 p. 58.
Zweig, Stefan—In Mephisto's Musings, F 10 p.

Premieres

NOTE

(Amer.) signifies American premiere.
(N. Y.) signifies New York premiere.
Where there is no designation, the work is a world premiere.

American Rhapsody, by Efrem Zimbalist, Chic. Sym., Mar 25 p. 40.
Animal Pictures, by Rudolph Ganz, N. Y. Philh.-Sym. (N. Y.), Ja 25 p. 30.
Anna Karenina, opera by Hubay, Vienna, Ap 10 p. 42.
Ausonia, Italian Pages, by Lazar Saminsky, May 25 p. 34.
Ballade, by David Diamond, N. Y. Philh. Chamber Orch., Mar 10 p. 28.
Bolt, The, by Shostakovich, Natl. Orch. Assoc. (N. Y.), Ja 10 p. 12.
Chaconne, by Bach-Casella, Boston Sym. (N. Y.), Ap 25 p. 12.
Choral Memorial, by Shortall, Westminster fest., Je p. 6.
Circles, song cycle for sop. string ensemble, by Wintter Watts, N. Y. W. P. A. Orch., F 25 p. 24.
Concert Requiem, by Bossi, Itali-Amer. Orch. in Phila. (Amer.), Je p. 15.
Concerto a Sineque, by Respighi, Augusteo Orch., Rome, Ja 25 p. 14.
Concerto for 'cello, by Alfredo Casella, Augusteo Orch., Rome, F 10 p. 12.
Concerto for 'cello, by Haydn, Los Angeles Philh. (Amer.), Ap 25 p. 34.
Concerto for 'cello, by Frederick Jacobi, by Fuchs w Juilliard Orch. (N. Y.), F 10 p. 96.
Concerto for orch., by Walter Piston, Boston Sym. (N. Y.), F 25 p. 30.
Concerto for orch. by Max Trapp, Chic. Sym., D 25 p. 27.

Concerto for piano, by Irwin Fischer, Chic. Civic Orch., Mar 10 p. 11.
Concerto for piano, by Ildebrando Pizzetti, Phila. Orch. in Phila., F 25 p. 36; (N. Y.), Mar 10 p. 11.
Concerto for piano, by Leo Sowerby, Boston Sym., D 25 p. 12.
Concerto for two pianos, by Francois Poulenc, Phila. Orch., Ja 25 p. 13.
Concerto for violin, by Alban Berg, at Barcelona fest., May 25 p. 19.
Concerto for violin, by Malipiero, Viola Mitchell w Boston Sym. (N. Y.), Ja 25 p. 18.
Concerto Grosso, by Albert Stoesel, Hutcheson w Juilliard Orch., F 10 p. 96.
Courthouse Square Suite, by Burrill Phillips, Roch. Amer. Mus. Fest., May 10 p. 11.
Cyrano de Bergerac, opera by Alfano, Paris Opera-Comique, Je p. 13.
Dame in Traum, opera by Franz Salmhofer, Vienna Opera, F 25 p. 6.
Danse Maresque, by Alda Astori, Hartford Civic Sym., Ja 25 p. 8.
Dances Slaves et Taigane, introduced by Ballet Russe, Choreog. by Nijinska, Ap 25 p. 19.
Der Eulenspiegel, opera by Hans Stieber, Leipzig, F 25 p. 7.
Deux Momes, Les, by Alda Astori, Hartford Civic Sym., Ja 25 p. 8.
Die Grosse Sinderin, opera by Eduard Kunnecke, Berlin State Op., F 25 p. 7.
Dioclesian, by Henry Purcell Washington Sq. Chor. and Orch., N. Y. (Amer.), Ap 25 p. 19.
Divertimento for Woodwind Qt., by David Van Vactor, Chic., F 10 p. 140.
Dream Pedlar, The, by Emerson Whithorne, Phila. Orch. (N. Y.), F 25 p. 36.
Dr. Johannes Faust, opera by Hermann Reutter, Frankfurt Op. Je p. 7.
Dusk at Sea, by Daniels, given at Westminster fest., Je p. 6.
Dybbuk, The, by Lodovico Rocca, Detroit Civic Opera (Amer.), May 10 p. 3.
En Boheme, by Mily Balakirev (Amer.), N 25 p. 20.
Envoy, by Mueller, Westminster fest., Je p. 6.
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Four Sketches for orch., by James G. Heller, Cincin. Sym., F 25 p. 22.
Glamorous Night, operetta by Ivor Novello, St. Louis Summer Op. (Amer.), S p. 28.
Golden Age, The, by Shostakovich, Cleve. Orch. (Amer.), Ap 25 p. 6.
Hamadryad, sym. poem by Herbert Bedford, Seattle Sym., Ja 25 p. 10.
Harp Weaver, The, by Elinor Remick Warren, N. Y. Women's Sym. (N. Y.), Ap 25 p. 29.
Hebrew Sketches, by Alexander Krein, Phila. Cham. Strimf., Ja 25 p. 13.
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Festival, by Ifukbe, People's Sym., Ap 25 p. 28.
I Heard America Singing, by Eastman, Westminster fest., Je p. 6.
Immanence, by Bull, Westminster fest., Je p. 6.
Impressions of Buenos Aires by José Andre, N. Y. Philh.-Sym., Ja p. 6.
Intermezzo from Don Juan de Manara, Phila. Orch. (N. Y.), Mar 25 p. 46.
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Invisible City of Kitezh, See Legend.
Japanese Rhapsodie, by Ifukbe, Peoples Sym., Ap 25 p. 28.
Joseph and His Brethren, by Werner Josten, Juilliard Orch., Mar 25 p. 32.
Julius Caesar, opera by Malipiero, Genoa, Mar 10 p. 5.
Kaintuck, by William Grant Still, Roch. Amer. Comp. Conc., Ja 25 p. 3.
Kitezh—See Legend.
Koanga, finale from, by Frederick Delius, N. Y. Philh.-Sym. (Amer.), Ja 25 p. 30.
La Ronda sous la Cloche, by Coppola, St. Louis Sym., N 25 p. 27.
Legend of the Invisible City of Kitezh, by Rimsky-Korsakoff, Phila. Orch., Art of Music Russia, Phila. (Amer.), F 10 p. 3; (N. Y.), Mar 25 p. 7.

Leif Ericson, by Franz Bornschein, Baltimore Sym., Mar 10 p. 33.
Leon und Edrita, by Charles Flick-Steger, Krefeld, Germany, F 25 p. 6.
Le Repertoire des Amants, by Grovlez, People's Sym. (Amer.), Ap 25 p. 28.
Magnificat, by C. P. E. Bach, Univ. Penn. Choral Soc., May 25 p. 28.
Mosaic Quartet by Henry Cowell, Musical Art Quartet, F 10 p. 124.
Moto Perpetuo, by Paganini-Molinari, Phila. Orch., F 25 p. 36.
Music for Chamber Orch., by Fiorillo, N. Y. Philh.-Sym. Cham. Orch., Mar 10 p. 28.
Mystic Trumpeter, The, by Jacquet, Cantoral Singers of St. Marks, Johnstown, Pa., Mar 10 p. 26.
Ninety-three, opera by Silver, Paris Opera-Comique, F 25 p. 5.
Nocturne, by Ifukbe, People's Sym., Ap 25 p. 28.
Oedipus, opera by Georges Enesco, Paris Opera, Ap 10 p. 7.
One Generation Passeth Away, motet by Ernest Walker, Dessoff Chorus, Ja 10 p. 23.
Pagan Festival Overture, by Paul White, Eastman Amer. Music Fest., May 10 p. 11.
Passion, The, by Malipiero, Augusteo Orch. Rome, F 10 p. 12.
Pastorale Suite, by Sander Harmati, N. Y. Fest. Orch., F 25 p. 34.
Persephone, by Igor Stravinsky, Schola Cantorum, N. Y. Philh.-Sym. (N. Y.), F 25 p. 26.
Petits Matier, Les, by Rosenthal, St. Louis Sym. (Amer.), Ap 25 p. 23.
Piano Quartet by Marjorie Truelove MacKown, Roch. Amer. Music Fest., May 10 p. 3.
Praise Ye the Name of the Lord, by Buketoff, Westminster fest., Je p. 6.
Preface to a Child's Story Book, by Anis Fuleihan, Natl. Orch. Assoc., Mar 10 p. 12.
Prelude in E Flat Minor, by Shostakovich-Stokowski, Phila. Orch. (N. Y.), Ja 25 p. 34.
Prelude and fugue for string orch., by Roy Harris, Phila. Orch., Mar 25 p. 49.
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Prelude in E Minor, fugue in A major by Bach-Kramer, Phila. Chamber String Simf., Ja

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 Prelude to a Spiritual Drama, by Arthur Farwell, Michigan State College Orch., Mar 25 p. 55.
 Princess on the Pea, The, opera by Ernst Toch, WPA opera, N. Y. (Amer.), Jy p. 8.
 Ritmica Ostinato, by Vladimir Vogel, London Proms., S p. 10.
 Ritratti, by Charles Haubiel, Chfc. Sym. Ja 10 p. 4.
 Robin Hood Dell Suite, by Edmond DeLuca, Dell Conc., Ag. p. 3.
 Rondo Appassionata, by David Stanley Smith, New Haven Sym., Mar 25 p. 41.
 Rossini in Naples, opera by Bernhard Paumgarten, Zurich, May 10 p. 15.
 Salute to Gustav Holst, by John Greenwood, Lond. Prom., S p. 10.
 Serenade for orch., by Karol Rathaus, Cincin. Sym., F 10 p. 176.
 Sinfonietta, by Wawne Barlow, Roch. Amer. Music Fest., May 10 p. 3.
 Solitude, by Allan Arthur Wilman, Boston Sym., May 10 p. 22.
 Sonata for cello and piano, by David Diamond, Westminster fest., Je p. 6.
 Songs From a Chinese Lute, by Frederick Waltemann, Roch. Amer. Music Fest., May 10 p. 3.
 Sonata for viola and piano, by Artur de Filippi, Westminster fest., Je p. 6.
 Southern Nights, by Franz Bornschein, Natl. Sym., Mar 25 p. 26.
 Spectres, by Lovroglio, St. Louis Sym. (Amer.), Ja 10 p. 22.
 Stille Lieder, by Hans Gal, Desoff Choirs, Ja 10 p. 23.
 String Quartet in F Minor, by R. L. Finney, Westminster fete, Je p. 6.
 String Quartet, by Werner Josten (N. Y.), Ap String Quartet, by Milhaud, Pro Arte (N. Y.), Ap 25 p. 22.
 String Quartet in A, by Walter Piston, Roch. Amer. Music Fest., May 10 p. 11.
 String Quartet No. 2, by Quincy Porter, Roch. Amer. Music Fest., May 10 p. 11.
 String Quartet in G Minor, by Leo Sowerby, Roch. Amer. Music Fest., May 10 p. 11.
 Suite from Facade by William Walton, N. Y. Philh.-Sym. (N. Y.), Ja 25 p. 30.
 Suite from opera, The Maypole Lovers, by Rosseter Cole, Chic. Sym., Ja 25 p. 3.
 Summer's Last Will and Testament, by Constant Lambert, London B.B.C. Sym., Mar 10 p. 34.
 Symphony No. 3, by Arnold Bax, Royal Philh. London, Ja 25 p. 22; (Amer.), N. Y. Philh.-Sym., F 10 p. 96.
 Symphony No. 6, by Arnold Bax, Royal Philh. London, Ja 25 p. 22.
 Symphony No. 1, by Nikolai Berezowsky, Natl. Orch. Assoc., Ap 10 p. 14.
 Symphony in D, by Robert Casadesus, Paris, F 10 p. 202.
 Symphony in D, by Cherubini, N. Y. Philh.-Sym., F 10 p. 130.
 Symphony, Theodore Roosevelt, by Vittorio Giannini, Roch. Amer. Mus. Fest., May 10 p. 11.
 Symphony for Voices, by Roy Harris, Westminster fest., Je p. 6.
 Symphony in F, by Werner Josten, Boston Sym., N 25 p. 19.
 Symphony No. 1, by Kent M. Kennan, Roch. Amer. Music Fest., May 10 p. 11.
 Symphony No. 3, by Harl McDonald, Phila. Orch., Ja 25 p. 3.
 Symphony No. 3, by Sergei Rachmaninoff, Phila. Orch., N 25 p. 15.
 Symphony No. 4, by Albert Roussel, Boston Symphony (N. Y.), Ja 25 p. 30.
 Symphony No. 1, by William Walton, Chic. Sym., F 10 pp. 113, 143.
 Symphony No. 1, by Meredith Wilson, San Fran. Sym., May 10 p. 32.
 Tale the Pine Trees Knew, The, by Arnold Bax, N. Y. Philh.-Sym. (N. Y.), N 10 p. 10.
 Tennis, Ballet by Fokine, Jones Beach, Jy p. 10.
 They Hear the Sirens for the Second Time, by Thaddeus Gorecki, Westminster fest., Je p. 6.
 Three Shadows, by Lazar Saminsky, N. Y. Philh.-Sym., F 25 p. 12.
 To Spring, by Kilham, Westminster fest., Je p. 6.
 Trio Concerto, by Alfredo Casella, Boston Sym. (Amer.), Mar 10 p. 3.
 Twelve, The, by Goldsworthy, Westminster fest., Je p. 6.
 Two American Frescoes, by Bernard Rogers, Roch. Amer. Comp. Conc., Ja 25 p. 3.
 Two Symphonic Sketches, by Otto Luening, N. Y. Philh.-Sym., Ap 25 p. 29.
 Varmlands Rhapsody, by Atterberg, People's Sym., Ap 25 p. 28.
 Vision of Isaiah, The, by Willy Burkhard, Zurich, Mar 25 p. 58.
 Water Idyll, by Walter Helfer, N. Y. Philh.-Sym., Mar 10 p. 28.
 Wilderness Stone, by Seth Bingham, N. Y. WPA Civic Orch., Je p. 12.
 Zum Goldenen Halbmond, opera by Robert Stolz, Osnabruck, Ap 25 p. 5.
- in F, Jig Fugue arr. by Scott, 2 pianos, S p. 24; I Call on Thee Lord, trans. by Siloti, 'cello, N 25 p. 24; Pastoral Symphony, Trans. by Lucas, organ, N 25 p. 24.
 Bach, Wilhelm Friedmann: Sonata arr. by Bartlett-Robertson, 2 pianos, Ja 25 p. 24.
 Baldwin, Ralph L.: Ed. Kuula's May Song, Song of Freedom, Evening Idyl, Male v., Je p. 24.
 Bang, Main: One Young Violinist, vln. & piano, Jy p. 24.
 Barbeau, Marius: Six Bergerettes, songs, May 10 p. 24.
 Barber, Samuel: 'Cello Sonata; Dover Beach, voice & str. qt. (P), O 10 p. 24.
 Barrere Georges: Flutist's Formula, F 25 p. 24; Flute pieces (P), D 25 p. 24.
 Barth, Hans: Revery, piano, D 25 p. 24.
 Bartlett, Ethel, and Rae Robertson: Ed. Couperin's La Letiville, Allemande, La Juliette; Farnaby's For Two Virginals; Anson's The Lonely Sailing Ship; Valse from Walton's Facade, 2 pianos, Ja 10 p. 24; Arr. Foss's New Castle W. F. Bach Sonata, Dance, 2 pianos, Ja 25 p. 24; Ed. 2 piano series (P) Ag p. 24.
 Bauer, Harold: Ed. Brahms F Min. Sonata (P), Je p. 24.
 Baumer, Cecil: Seaside Scenes, piano, Ap 10 p. 28.
 Bax, Arnold: 4th Piano Sonata, F 10 p. 154.
 Beach, Mrs. H. H. A.: Evening Hymn, anthem, May 25 p. 24.
 Beethoven, Ludwig van: Dance movements, arr. by Diack, Ja 10 p. 24; Larghetto fr. 2nd Sym. arr. by Cheyette-Roberts, winds Ja 25 p. 24; Piano Sonata, Op. 49, No. 2, arr. by Lester, 2 pianos, F 10 p. 154; Waltz in F, Pastoral Dance, arr. by Harris, piano, Ag p. 24; Ecossaise, arr. by Heller and Kosakoff, 2 pianos, N 25 p. 24.
 Benoit, Andre: Mary-Is-Roi ed. by Spalding vln., D 10 p. 24.
 Bizet, George: Toreador Song arr. by Roberts, 'cello, N 25 p. 24; for vln., D 10 p. 24.
 Bloch, Ernest: Piano Sonata (P), S p. 24.
 Bohm, Carl: Great Is Thy Love, wom. v., Ja 25 p. 24.
 Bolton, Laurence: Weariness, song, F 10 p. 155.
 Borkovec Pavel: Wind Quintet, Jy p. 24.
 Bornschein, Franz: Freedom's Song, chorus, Ag p. 24.
 Botsford, Florence Hudson: Folk Song, Coll. Ja 24 p. 24.
 Brahms, Johannes: Waltz arr. by Austin as song, Thoughts, Ja 25 p. 24; Serenade, Feldensamkeit, arr. by Andrews, male v., Ja 25 p. 24; Sonata in F Min., ed. by Bauer (P), Je p. 24; The Sandman, Scherzando, arr. by Lee, piano, Ag p. 24.
 Branscombe, Gena: Across the Blue Aegean Sea song, F 25 p. 24.
 Brennan, C. J.: Irish Airs, D 25 p. 24.
 Brookes, Martin: How Like a Rose, song, Ja 25 p. 24.
 Brown, Keith Crosby: The Through Freight, song, May 10 p. 24.
 Browning, Mortimer: Sleep, My Laddie, Sleep, song, Mar 10 p. 24; Same part song, Ap 10 p. 28.
 Bunge, H.: Sonata, piano, Jy p. 24.
 Burt, Ben: Prayer to Persephone, song, May 10 p. 24.
 Busch, William: Allegretto quasi Pastorale, piano, O 25 p. 24.
 Busoni, Ferruccio: Ed. Bach Prelude and Fugue in C, piano, F 25 p. 24.
 Buzzi-Peccia, A.: Ave Maria, song Mar 10 p. 24.
 Cadman, Charles Wakefield: La Fiesta, song, May 10 p. 24; Same, wom. v., Mar 10 p. 24.
 Cain, Noble: Cantata Christ in the World, mixed v., N 10 p. 24.
 Caldara, Antonio: Suonata da Camera, Mar 10 p. 24.
 Campbell, F.: Arr. Wagner's Festival Prelude, 2 pianos, N 10 p. 24.
 Campbell-Tipton: If I Were King! song, Mar 10 p. 24.
 Carpenter, John Alden: Sea Drift, orch., May 10 p. 24.
 Caruso, Demo: Lullaby, song, Ja 25 p. 24.
 Chaminade, Cecile: Andante arr. by Roques, 2 pianos, Ap 25 p. 24.
 Chaplin, Anthony: Toccata in C, piano, F 25 p. 24.
 Charles, Ernest: Spendthrift, song, Ja 25 p. 24.
 Chasins Abram: Transc. Bach Passacaglia in C Min., 2 pianos, Jy p. 24.
 Chattaway, Thurland: Singing Baby's Toes to Sleep, song, F 10 p. 155.
 Chenoweth, Wilbur: Lovelight, song, May 10 p. 24.
 Cheyette, Irving: arr. Larghetto fr. Beethoven's 2nd Sym., Londonderry Air w Roberts, wind quint., Ja 25 p. 24.
 Chopin, Frederic: Etude in F Min., arr. by Saar, 2 pianos.
 Christiansen Melius: Young Men's Choral Assembly, male v., Ag p. 24.
 Christie, Winifred: Music for Moor piano (P), N 10 p. 24.
 Clokey, Joseph W.: Christ Is Born, cantata, N 25 p. 24.
 Coates, Albert: Evening, Ave Maria, songs, D 25 p. 24.
 Cohen, Charles: Eros, song, May 10 p. 24.
 Colletter, George: Barock Suite, piano, N 10 p. 24.
 Collingwood, Arthur: Vocal Studies, Ja 25 p. 24.
 Collins, Edward: Tango, piano, Jy p. 24.
 Couperin, Francois: La Letiville, Allemande, La Juliette, arr. by Bartlett-Robertson, 2 pianos, Ja 10 p. 24.
 Cramer, H.: Arr. Saint-Saens's Dance Macabre, piano, F 25 p. 24.
 Craxton Harold: Transc. The Plaint of Love, Rigaudon, Siciliano, piano, Jy p. 24; Airs and Graces, 18th cent. tunes, piano, O 25 p. 24.
 Cromweed, J. Frederick: Reverie, piano, D 25 p. 24.
 Cross, Michael: May Night in Granada, piano, F 10 p. 156.
 Damrosch, Walter: Death and General Putnam, ballade, O 25 p. 24.
 David, Annie Louise: Arr. excerpts fr. Well-Tempered Clavichord, harp D 10 p. 24.
 Davis, Hilda Emery: Jubilee, Love Came So Near, To One Away, Little Brown Shoes (P), N 10 p. 24.
 Dawe, Charles D.: Arr. Handel's Oh How Great the Glory; Bach's Death I Do Not Fear Thee, male v., F 10 p. 155.
 de Beriot, Charles: Arr. Rubinstein's Melody in F, 2 pianos, Ap 25 p. 24.
 de Brant, Cyr: Arr. All Through the Night, male v., Ja 25 p. 24; Missa Festiva Choralis, F 25 p. 24.
 Debussy, Claude: Nuages, Fetes, min. score, F 156.
- 25 p. 24.
 de Crescenzo, V.: Canto di Primavera, Quann'a femmena vo, songs, Ja 25 p. 24.
 Deis, Carl: Arr. Horesman's The Bird of the Wilderness; Edward's By the Bend of the River, male v., F 10 p. 155; Arr. Voight's Mother-Love, song, Mar 10 p. 24; Arr. Rubinstein's, Kammenoi Ostrow, song Jy p. 24.
 de Vore, Nicholas: Songs for Everyone, Ag p. 24.
 Dews, Charles: In My Garden, arr. by Firestone, Ap 10 p. 28.
 Diak, J. Michael: arr. Dance movements from Beethoven, Schumann, piano, Ja 10 p. 24.
 Diggle, Roland: Fantasia-Impromptu, by the Lake of Genesaret Carol Prelude, org., F 25 p. 24.
 Diller, Angela, and Kate Stearns Page: How to Teach the Rhythm Band, Ja 25 p. 24; The Story of Siegfried, resumé, F 10 p. 156.
 Doffein, Erich: Ed. Sweetinck Liedvariationen, piano, O 25 p. 24.
 Donnington, Margaret and Mary: The Pianist Musician, Mar 25 p. 38.
 Dounis, D. C.: Arr. Paganini's Moto Perpetuo, vln., May 10 p. 24.
 Drumm, George: Springtime arr. by Flores song, Ap 10 p. 28.
 Dubensky, Arcady: Gossips, str. orch., Ap 25 p. 24.
 Duke, John: Loveliest of Trees, song, Ja 25 p. 24.
 Dumler, Martin G.: Missa Salutaris, org., D 25 p. 24.
 Dungan, Olive: Tropic Night Suite, 2 pianos, Jy p. 24.
 Dykema, Peter W.: Robin Hood and Alan a Dale, chorus, O 25 p. 24.
 Eakin, Vera: Ay, Gitanos, song, May 10 p. 24.
 Eckstein, Maxwell: Three Trolls, piano, D 25 p. 24.
 Edmundson, Garth: Anthologia Antiqua, org., May 10 p. 24.
 Edwards, Clara: My Homeland, Evening Song songs, F 10 p. 155.
 Elkin, Robert: Arr. Ivanovici's Donauwellen as song, Joy of Life, Ja 25 p. 24.
 Enders, Harvey: Arr. Rimsky-Korsakoff's Flight of the Bumble-Bee, piano duet F 10 p. 156; Fishing, song, F 25 p. 24; De Cow Need a Tail in Fly Time, song, Mar 10 p. 24; Ed. Tcherepnin's Beyond the River, Fill the Bowl, male v., Je p. 24.
 Farnaby, Giles: For 2 Virginals arr. by Bartlett-Robertson, 2 pianos, Ja 10 p. 24.
 Feinberg, Samuel: Piano concerto, D 10 p. 24.
 Felton, William M.: Grown-up Beginner's Book, piano, F 25 p. 24.
 Finch, Robert Brooks: The Breakers, song, May 10 p. 24.
 Finley, Lorraine Noel: Herons, song, Ja 10 p. 24.
 Finney, Ross Lee: Ed. 12 Geminiani sonatas, vln., Mar 10 p. 24.
 Finzi, Gerald: A Young Man's Exhortation, songs, (P), Ap 10 p. 28.
 Firestone, Ida: Arr. Dew's In My Garden, song, Ap 10 p. 28.
 Fischer, Johann Kaspar: Collection of works, Mar 10 p. 24.
 Fitzgerald, R. B.: Arr. Foster's Beautiful Dreamer, male v., Ja 25 p. 24.
 Flores Violetta: Arr. Drumm's Springtime, song, Ap 10 p. 28.
 Fortner, Wolfgang: Rondo on Swabian Folk-dances, Ap 10 p. 28.
 Foss, Hubert J.: Newcastle Dance arr. by Bartlett-Robertson, 2 pianos, Ja 25 p. 24.
 Foster, Stephen Collins: Beautiful Dreamer arr. by R. B. Fitzgerald, male v., Ja 25 p. 24.
 Fox, J. Bertram: Arr. The Lass With the Delicate Air, mixed v., Ap 25 p. 24.
 Fox, Julia: Arr. Lear's The Owl and the Pussy-cat, song, May 10 p. 24.
 Fox, Oscar J.: My Heart Is a Silent Violin, wom. v., Ja 10 p. 24.
 Frank, Cesar: Prelude, Fugue, Variations, transc. by Gruen, 2 pianos, Ap 25 p. 24.
 Francaix, Jean: Suite fr. violin and orch., F 10 p. 154.
 Fraser, George M.: Bridgebuilders' song, D 10 p. 24.
 Freed, Isadore: Ed. w Saminsky Masters of Our Day (P), Ap 25 p. 25.
 Friedman, Ignaz: Cadenzas for 4 Beethoven piano concertos, D 25 p. 24.
 Friml, Rudolph: Album of Songs, Ja 25 p. 24.
 Friskin, James: Arr. Study for Left Hand after Chopin Prelude in B Flat Min., O 10 p. 24.
 Fuleihan, Anis: Study Score, Mediterranean, orch., F 25 p. 24.
 Gaines, Samuel Richard: Beauty Eternal, mixed v., Mar 10 p. 24.
 Gaul, Harvey: From the Great Smokies, Str. Qt., May 25 p. 24; Fosteriana, str. orch., O 10 p. 24.
 Gellert, Lawrence: Negro Songs of Protest, O 10 p. 24.
 Geminiana, Francesco: 12 vln. sonatas ed. by Finney, Mar 10 p. 24.
 Genet, Marianne: Arr. Hymn to the Night, chorus, Ap 25 p. 24.
 Gershwin, George: Vocal score Porgy and Bess, Ap 10 p. 28.
 Gest, Elizabeth: Collect. arrangements for 2 pianos Ap 25 p. 24; O 25 p. 24.
 Giannini, Vittorio: Your Soft Little Hand, Moonlight, Life's Span, I Shall Think of You, Three Poems of the Sea, songs, (P), F 25 p. 24.
 Gilbert, Gladys V.: Dresden Shepherdess, piano, D 25 p. 24.
 Gluck, Christoph Willibald von: Melody from Orfeo arr. by Scambati, piano, Ag p. 24.
 Godowsky, Leopold: Alt Wien 2 pianos, Ap 25 p. 24.
 Goldman, Edwin Franko: The Age of Progress, Exposition, orch., Ja 25 p. 24; March Album arr. for piano by Leidzen, Ap 24.
 Gordon, Gavin: The Rake's Progress, piano, Ja 10 p. 24.
 Gorno, A.: Arr. Handel's Musette, 2 pianos, N 25 p. 24.
 Gottschalk: The Banjo arr. by Moss, 2 pianos, F 10 p. 154.
 Gould, Morton: Arr. Kreisler's Schon Rosmarin Monti's Czardas, 2 pianos, F 10 p. 154; Americana, piano, May 25 p. 24.
 Gounod, Charles: Serenade arr. by Trinkhaus, wom. v., Ja 10 p. 24.
 Grant, Allan: Gramercy Square, piano, Ap 10 p. 28.
 Greaves, Ralph: Trans. Handel's Perseus and Andromeda, Ja 10 p. 24.
 Green, Maurice: Harpsichord music, Ap 25 p. 24.
 Greig, Edward: C Min. Nocturne set as song, Eventide, by Howenstein, Ap 10 p. 28.
 Grovlez, Gabriel: Set of piano pieces, F 10 p. 156.
- Gruen, Rudolph: Humoresque, Scherzo, 2 pianos, Ap 25 p. 24; Transc. Franck's Prelude, Fugue, Variations, 2 pianos, Ap 25 p. 24.
 Guion, David: Series of songs, Ap 10 p. 25; My Cowboy Love Song, The Yellow Rose of Texas; Transc. Rogers's Brazen Boat Song, S p. 24; Sheep and Goat, Walking to Fatura, 2 pianos, N 25 p. 24; Country Jig, piano, D 25 p. 24.
 Hadley, Patrick: La Belle Dame sans Merci, Ja 25 p. 24.
 Hageman, Richard: Christ Went Up into the Hills arr. by Bear, male v., F 10 p. 154; Christmas Eve, song, N 25 p. 24.
 Handel, George F.: Perseus and Andromeda trans. by Herbage-Greaves; Two Concertos for 4 instruments, Ja 10 p. 24; Oh How Great the Glory, arr. by Dawe, male v., F 10 p. 155; Musette, arr. by Gorno, 2 pianos, N 25 p. 24.
 Harris, Cuthbert: Arr. Beethoven's Waltz in F, Pastoral Dance, piano, Ag p. 24.
 Harris, Edward: Choral series: The Gallant Music-box, 2 pianos, Ja 25 p. 24; It Was a Lover and His Lass, song, May 10 p. 24.
 Harris, Roy: Transc. Bach's Art of Fugue, str. qt., O 10 p. 24.
 Haubiel, Charles: Sea Songs, F 25 p. 24; Etchings, piano, Mar 25 p. 38.
 Hawley, C. B.: The Christ Child, cantata, N 25 p. 24.
 Haydn, Josef: Op. 76, No. 5 arr. by Howland, percuss. band, Mar 25 p. 38; Symphony in G, No. 13, score, Je p. 24; 6 Esterhazy sonatas, Ag p. 24.
 Haywood, Ernest: Correct Fingering at a Glance, piano, O 10 p. 24.
 Heifetz, Jascha: Arr. Scarlatti Sonatina, vln., May 10 p. 24.
 Helfer, Walter: Elegiac Sonata, piano, N 25 p. 24.
 Henderson, A. M.: Arr. La Russe, piano collect., Jy p. 24.
 Herbage, Julian: Transc. Handel's Perseus and Andromeda w Greaves, Ja 10 p. 24.
 Herbert, Muriel: On a Time, song, D 25 p. 24.
 Herter, M. D.: Transc. Bach's Art of Fugue w Harris str. qt., O 10 p. 24.
 Hess, Myra: Arr. Bach's Jesu, Joy of Man's Desiring, 2 pianos, Ap 25 p. 24.
 Hill, Edward Burlingame: Jazz Studies, 2 pianos, (P), F 10 p. 155.
 Hlobil, Emil: Burleska, vln., D 10 p. 24.
 Howenstein, M. C.: Eventide, setting of Grieg's C Min. Nocturne, Ap 10 p. 28.
 Hubbell, Raymond: Singing Bye-Lo, song, F 10 p. 155.
 Isaacs, Lewis M.: Love Came to Me, song, S p. 24.
 Ivanovici: Donauwellen, arr. by Elkin as song, Joy of Life, Ja 25 p. 24.
 Jackson, Mary Lou I.: Collect. Negro spirit., Mar 25 p. 38.
 Jacobi, Frederick: String Qt., No. 2, Mar 25 p. 36.
 Jacobsen, Henry: Tobacco Is a Dirty Weed, male v., F 10 p. 155.
 Jacobson, Maurice: The Music Room, piano, F 10 p. 24; The Lord Is My Shepherd, song, D 10 p. 24.
 James, Philip: O Saving Victim, anthem, Ap 10 p. 28.
 Javons, Reginald: Perky Pieces, piano, O 25 p. 24.
 Jones, W. Braden: Blow, Bugle Blow, song, Ja 25 p. 24.
 Keeney, Wendell: Spanish Caprice, 2 pianos, F 10 p. 154.
 Kempner, Nicholas: Here's to Love, song, Ja 25 p. 24.
 Kelberine, Alexander: Arr. Zipoli's Pastorale, 2 pianos, S p. 24; Arr. Song of the Volga Boatmen, 2 pianos, N 25 p. 24.
 Kennedy, Margery M. and Peter C.: Kennedy's First Grade Piano Book, May 25 p. 24.
 Kerby, Paul: Viennese Memories, vln., N 10 p. 24.
 Kernochan, Marshall: The Lord Said to My Lord, wom. v., Ap 25 p. 24.
 Kinsella, Hazel G.: Arr. folk-tunes, vln., 'cello, piano, Je p. 24.
 Kodaly, Zoltan: Too Late, The Aged, choruses, Ag p. 24.
 Kosakoff, Reuben: Piano method w Nahum and Wolfe, O 10 p. 24; Arr. 2nd piano part for Beethoven's Ecossaises w Heller, N 25 p. 24.
 Kountz, Richard: A Robin Sang in the Elmwood Tree, song, Mar 10 p. 24.
 Kramer, A. Walter: Arr. Aloha Oe, Scott's Lullaby, wom. v., Ja 10 p. 20; Arr. Scott's Danse Negre, vln., Ja 10 p. 24; Two souls, song, Ja 25 p. 24; Danse Espagnole, vln., F 25 p. 24; In Normandy, choral cycle; In Elizabethan Days, (P), N 25 p. 24.
 Krause, M.: In the Sunshine, piano, S p. 24.
 Krein, Alexander: Arr. Tchaikovsky's Valse Sentimentale, 'cello, N 25 p. 24.
 Kreisler, Fritz: Liebesfreud, Schon Rosmarin arr. by Gould, Von Ritter, 2 pianos, (P), F 10 p. 154.
 Krenek, Ernst: Arr. Bail bei Prinz Eugen, piano, S p. 24.
 Krone, Max T.: Arr. Wagner's Festival Prelude, Chorus & orch., N 10 p. 24.
 Krummeich: Ein Wiegenlied, song, Ja 25 p. 24.
 Kuula, Tovi: May Song, Song of Freedom, Evening Idyl, ed. by Baldwin, male v., Je p. 24.
 Lack, Theodore: Cabaletta arr. by Reques 2 pianos, Ap 25 p. 24.
 Langenus, Gustave: 6 Clarinet solos, O 25 p. 24.
 Lawes, Henry: Angler's Song, male v., Ja 25 p. 24.
 Le Fleming, Christopher: Peter Rabbit Books, piano, N 25 p. 24.
 Lehman, Evangeline: Set of 6 Songs, Ten Poetic Piano Pieces, Ap 10 p. 28; Christmas, cantata, N 25 p. 24; Dream Parade of the Tin Soldiers, piano, D 25 p. 24.
 Leibert, Richard: Valse Rhythmique, piano, May 25 p. 24.
 Leidzen, Erik: Arr. Goldman March Album, piano, S p. 24.
 Lener, Jeno: Technique of Str. Qt. Playing, Ja 10 p. 24.
 Leoni, Franco: Tally Ho, arr. by Deis, male v., F 10 p. 155; Vespera, song, Mar 10 p. 24.
 Levitzki, Mischa: Valse Tzigane, piano, May 10 p. 24.
 Levy, Heniot: Ping-Pong, In the Fall, 2 pianos, F 25 p. 24.
 Lester, William: Arr. Beethoven's Piano Sonata Op. 49, No. 2, 2 pianos, F 10 p. 154.
 Lifschey, Samuel: Arr. 6 Bach 'cello suites, viola, D 10 p. 24.
 Lillva, Clifford: A Childhood Fantasy, band, Mar 10 p. 24.
 Lively, Katherine Allan: Piano Suite, D 25 p. 24.

Music Reviewed

- Albeniz, Isaac: Star of Love arr. by Andrews, wom. v., Ja 10 p. 24.
 Andersen Stell: Arr. w Scionti C. P. E. Bach Allegro fr. Sonata in F Minor, 2 pianos, Jy p. 24.
 Andrews, Mark: arr. Fox's My Heart Is a Silent Violin, Albeniz's Star of Love, wom. v., Ja 10 p. 24; Arr. Schumann's Traumerei, Brahms's Serenade and Fledelinsamkeit, male v., Ja 25 p. 24.
 Anson, Hugh: The Lonely Sailing Ship arr. by Bartlett-Robertson, 2 pianos, Ja 10 p. 24.
 Aulay, Ion: Sonata in E Minor, 5 Lyric Tone Pictures, S p. 24.
 Auric, Georges: Printemps, song, D 25 p. 24.
 Austin, Ernest: arr. Brahms Waltz as Thoughts, song, Ja 25 p. 24.
 Axman, Emil: Elegie, Capriccio, vln., May 10 p. 24.
 Bach, C. P. E.: Allegro from F Min. Sonata arr. for 2 pianos by Andersen Scionti, Jy p. 24.
 Bach, J. C.: Sonata in G arr. for 2 pianos, Ap 25 p. 24.
 Bach, J. S.: Death I Do Not Fear Thee arr. by Dawe, male v., F 10 p. 155; Prelude and Fugue in C No. 1, rev. by Busoni, F 25 p. 24; Prelude and Fugue in D Min., transc. by Demarest, orch., Mar 25 p. 38; Jesu, Joy of Man's Desiring arr. by Hess, 2 pianos, Ap 25 p. 24; Jesus, Bleibt meine Freude, arr. by Get 2 pianos, Ap 25 p. 24; Passacaglia in C Min., transc. by Chasina, 2 pianos, Andante

Locke, Mathew: House Music collect., Mar 10 p. 24.
 Lockhart, Kathleen: A Winter Afternoon song, Ap 10 p. 28.
 Loeffler, Charles Martin: Five Irish Fantasies, v. & orch., F 25 p. 24; Violin studies, Jy p. 24; Peers, song, S p. 24.
 Loomis, Clarence: Erin, choral suite, F 10 p. 154.
 Loughborough, Raymond: The Buzz of the Busy Bumble Bee, male v., May 25 p. 24.
 Lucas, Clarence: Transc. Pastoral Bach's Christmas Oratorio, organ, N 25 p. 24.
 McKinney, Howard D.: Around the World in Ninety Minutes, operetta, Ag p. 24.
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 Maganini, Quinto: Miniature Duets, woodwind, D 25 p. 24.
 Maine, Basil: Awake, Good People All, Chorus, Mar 10 p. 24.
 Mana-Zucca: The Mumps; J'Ever Hm—I did; Your Quest; The First Concert, songs Jr 25 p. 24.
 Margeson, Edwards: Three sacred choruses, F 25 p. 24.
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 Maxwell, Elsa: Peking Pictures, songs, F 10 p. 156.
 Maybee, Harper: Vocal Ensemble Exercises, May 25 p. 24.
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 McCollin, Frances: Going Up to London, cantata, Ja 10 p. 24.
 McDonald, Hart: Rhumba, piano, Ap 25 p. 24.
 McIntosh, Edith: Mastery of Technical Problems, D 25 p. 24.
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 Mead, George: The Lord by Wisdom Hath Founded, Ap 25 p. 24.
 Miller, Jacques: 2 Piano Pieces, D 10 p. 24.
 Miquelle, Renee L.: Music Fundamentals, D 10 p. 24.
 Molinari, Nocolo: Arr. Paganini's Moto Perpetuo, orch., O 25 p. 24.
 Moore, Francis: Arr. Lully's Bois Epais, male v., Ap 25 p. 24.
 Moss, Jerome: Arr. Gottschalk's The Banjo, 2 pianos, F 10 p. 154.
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 Powell, Lawrence: The County Fair orch., D 25 p. 24.
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 Riegger, Wallingford: Arr. Pasternack's Taps, male v., F 10 p. 155.
 Rimsky-Korsakoff, Nicolas: The Flight of the Bumble-Bee, arr. by Enders, piano 4 hands, F 10 p. 156; Dance of the Buffoons, arr. by Sartorius, band, Mar 10 p. 24.
 Robertson, Hugh S.: Lions and Crocodiles, songs, O 25 p. 24.
 Roberts, Charles J.: Arr. Toreador's Song for wind comb., O 25 p. 24; For 'cello, N 25 p. 24; For vln., D 10 p. 24.
 Rocca, Rodovico: 11 Dybbuk, vocal score, Jy p. 24.
 Rogers, John William: Brasos Boat Song, arr. by Gulen, piano, S p. 24.
 Roliver, Wolcott: Taunting Eyes, song, Ja 25 p. 24.
 Roques, Leon: Arr. Lack's Cabaletta, 2 pianos, Ap 25 p. 24; Arr. Chaminade's Andante, 2 pianos, Ap 25 p. 24.
 Rosenbloom, Sydney: Three violin pieces, D 10 p. 24.
 Rosenthal, Archy: Serenade Basque, piano, May 25 p. 24.
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 Rowley, Alec.: Four piano duets, Mar 25 p. 38.
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 Saar, Louis Victor: Arr. Hageman's Christ Went Up Into the Hills, male v., F 10 p. 154; Arr. Chopin's Etude in F Min., Bach's Andante in C, 2 pianos, S p. 24.
 Saint-Saens, Camille: Danse Macabre, arr. by Cramer, 2 pianos, F 25 p. 24.
 Salzedo, Carlos: Transc. Harmonious Blacksmith, Harp; Tiny Tales for Harpist Beginners, O 10 p. 24.
 Saminsky, Lazare: Ed. Masters of Our Day (P), Ap 25 p. 24.
 Sarinious, Harvey A.: Arr. Rimsky-Korsakoff's

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 Schultz, Josef: Luba, piano, F 25 p. 24.
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 Scott, Cyril: Danse Negre, 2 pianos; Piano duet by Fisher; vln. by Kramer (P); Lullaby arr. by Kramer, wom. v., Ja 10 p. 24; Nursery Rhymes, piano, Mar 25 p. 38; Tarantula, piano, Jy p. 24; Arr. Bach's Andante in F, Jig Fugue, 2 pianos, S p. 24.
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 Search, Frederick Preston: 'Cello Concerto, N 10 p. 24.
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 Shaw, Geoffrey: 36 Descants, F 10 p. 156.
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 Sibelius, Jean: Sym. Nos. 1 & 4; Tapiola, The Swan of Tuonela min. score, F 25 p. 24; 2nd Sym., min. score, Ap 10 p. 28.
 Siegmeister, Elie: Strange Funeral at Braddock, O 25 p. 24.
 Siloti, Alexander: Transc. Bach's I Call on Thee Lord, 'cello, N 25 p. 24.
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 Spencer, Allen: 5 Etudes, piano, Jy p. 24.
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 Still, William Grant: Afro-American Sym. (P), Mar 10 p. 24.
 Stoessel, Albert: Concerto Grosso, str. orch., May 25 p. 24.
 Strickland, Lily: Song of the Cowboys, Viking Song, Troopin' male v., F 10 p. 154; Take What the Desert Offers, song, Ap 10 p. 28.
 Stringfield, Lamar: A Negro Parade, orch. (P), May 25 p. 24.
 Sweenlick, Jan: Liedvariationen ed. by Doffein, piano, O 25 p. 24.
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 Thomas, Lewys: So We'll Go No More a-Rovin', male v., F 10 p. 154.
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 Trehaner: The Dutch Companee male v., F 10 p. 155.
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 Vaughan Williams, R.: See the Chariot at Hand, song, F 10 p. 156; F Min. Sym. min. score, Je p. 24; 6 Eng. 2 French folk-songs; Sir John in Love, song, (P), N 25 p. 24.
 Velt, Jacob M.: Swedish folk dances, piano, D 25 p. 24.
 Venth, Carl: I Am a Texan, song, S p. 24.
 Vitachek, F.: Theme and Variations, piano, S p. 24.
 Voight, H.: Mother-Love arr. by Deis, song, Mar 10 p. 24.
 Von Ritter, Marie Edwards: arr. Kreisler's Liebesfreud, Schon Rosmarin, 2 pianos, F 10 p. 154.
 Wagner, Joseph: Piano Concerto, Ap 10 p. 28.
 Wagner, Richard: Festival Prelude Meistersinger, arr. by Krone, orch., chorus; by Campbell, 2 pianos, N 10 p. 24.
 Walker, Ernest: Waltz Suite, 2 pianos Ja 25 p. 24.
 Walker, M.: March, piano, D 25 p. 24.
 Walton, William: Valse fr. Facade arr. by Bartlett-Robertson, 2 pianos, Ja 10 p. 24; Ballet fr. Escape Me Never, piano, D 25 p. 24.
 Ward, Frank D.: Here Is a Love Song, song, Ja 25 p. 24.
 Ware, Harriet: Your Birthday, From India songs, F 10 p. 155.
 Warlock, Peter: A Book of Songs, Ag p. 24.
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 Warren, Elinor Remick: Sleep, male v., F 10 p. 155.
 Waters, Charles F.: 3 Lenten Carols, mixed v., May 25 p. 24.
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 White, Clarence Cameron: Plantation Song, Pilgrim Song, vln., N 25 p. 24.
 White, Herbert: Love's Fulfillment; I Met You in the Garden, songs, F 10 p. 156.
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 Wickham, Florence: Solace, song, Mar 10 p. 24.
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 Wilson, Harry Robert: Tulipa, wom. v., Ja 10 p. 24.
 Witschi, Daniel: Wir Spielen Eisenbahn, piano, F 10 p. 156.
 Wolfe, Jacques: Great Songs Made Simple, piano, N 25 p. 24.
 Wolfe, Lillian R.: Piano method w. Nahum and

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 Wood, Frederic H.: several songs for chorus, May 25 p. 24.
 Yon, Pietro: Good-bye to the Mountains, mixed v., Ap 25 p. 24; Arr. The Huntsman, chorus, Ap 25 p. 24; Twas in the Moon of Wintertime, song, male v., N 10 p. 24.
 Zadora, Michael: Transc. Schubert's Phantasiestuck, piano, F 25 p. 24.
 Zipoli, Domenico: Pastorale arr. by Kelberins, 2 pianos.
 Zolotareff, V.: Arr. Turkmenian melodies, v. and chorus, S p. 24.

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Anecdotal History of the Science of Sound, by Dayton Clarence Miller, F 10 p. 223.
 Art of Bach, The, by A. E. F. Dickinson, Ap 10 p. 38.
 Blonde Donna, The, by Ernest Carter, F 10 p. 223.
 Changing Opera, The, by Paul Bekker (P) F 10 p. 221.
 Cours d'Interpretation, by Alfred Cortot, F 10 p. 221.
 Down Among the Dead Men, by Bernard Van Dieren, O 25 p. 34.
 Educational Vocal Technique, by W. W. Shaw, Je p. 25.
 First Glimpse of Great Music, by J. H. Elliot, Ap 10 p. 38.
 Fugue in Cycles & Bels, A, by John Mills, F 10 p. 221.
 Gluck, a biography, by Martin Cooper, F 10 p. 3.
 Gregorian Accompaniment, a short treatise, by Achille P. Bragers F 10 p. 221.
 Group Voice Teaching, by Bernard U. Taylor, O 25 p. 34.
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 Here Comes the Band, by Ray Giles, F 10 p. 223.
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 How to Present Gilbert & Sullivan Operas, by Albert O. Hassuk, May 25 p. 27.
 Intelligent Listening to Music, by William W. Johnson, Ap 10 p. 38.
 Key to the Miniatures of Leopold Godowsky, by Maurice Aronsen, F 10 p. 223.
 Laymen's Music Book, The, by Olga Samaroff (P), F 10 p. 223.
 Light Opera & Musical Comedy, by J. Walker McSpadden, O 25 p. 34.
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 Signposts to Music, by Alvaretta West, Ap 10 p. 38.
 Structure of Music, The, by R. O. Morris, F 10 p. 223.
 Tchaikovsky, by Edwin Evans, Ap 10 p. 38.
 Technique for Developing an Early Foundation in Piano Playing, by Hans Barth (P), O 25 p. 34.
 Toscanini, by Paul Stefan, Eng. edition by Eden & Cedar Paul, F 10 p. 223.
 Wagner, by Robert L. Jacobs, F 10 p. 223.
 What's the Name Please? by Charles Earle Funk, O 25 p. 34.
 Yellow Bell, The, by Chao-Mei-Pa, F 10 p. 223.

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